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THE
VIKRAMORVAŚĪYAM
OF
KĀLIDĀSA

Edited with an Introduction, Translation,
exhaustive Notes and useful Appendices

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TO THE SACRED MEMORY
OF
OUR GREAT TEACHER
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A. B. GAJENDRAGADKAR.

“ अरविन्दं यथा धत्ते
प्रेम्णा चारुमृणालिनीम् ।
आचार्याणां कृपादृष्टिः
आवयोर्विजयावहा ॥

कालिदासकृतिः सेयम्
उर्वशी यत्र नायिका ।
सम्यक्सम्पाद्य पूजार्हे
गुरवे च समर्पिता ॥

FOREWORD

We are glad in presenting to the reading public in general and to the students of the Inter Arts class of the University of Bombay in particular the critical edition of the विक्रमोर्वंशीयम् of Kalidasa with Introduction, authentic Text and translation with Rangnatha's com., exhaustive notes and appendices. In the introduction we have discussed some of the Problems connected with the studies of Kalidasa. While presenting the translation we have tried to be as literal as possible without at the same time sacrifiicing the idiom of the language. In the notes we have adopted the method usually followed in the class–room, ellucidating all the finer points pertaining to the episodes or the passages.

We have mentioned in the Bibliography given in one of the appendices at the end, the books and editions that we have consulted for the preparation of this edition. We are greatly indebted to the authers of these works without the assistance that we have recived from these works it would not have been possible to bring the edition out in the form in which it is presented here.

It is not for us to speak of the value of the edition. It is for the puplic to judge it. Our labours, however, will not be totally lost if the edition meets with the requirement of the Alumine.

Bombay
1st May 1959.

H. R. Karnik
S. G. Desai.

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Correction

Please read Act no. IV for Act no. III on Pages 17 to 46 in Notes-Section of Act IV.

List of Abbreviations

Amara = Amarakośa.
B = Bollensen.
Cf. = Compare.
Com. = Commentary.
C. = Prof. Edward Byles Cowell.
D. R. = Daśarūpaka.
G. = Apte's Guide to Sanskrit Composition.
Kā = Kādambarī of Bāṇa.
Kāt = Kātayavema.
Ku = Kumārasambhava.
K. P. = Kāvyaprakāśa of Mammata.
Mbh. = Mahābhārata.
Mālv. = Mālavikāgnimitra.
Megh = Meghadūta.
Mm. = Mālatimādhava.
Mrchha = Mṛchchhakatika.
N. S. = Nātya Śastra.
Pān = Pāṇini's Aṣtāḍhyāyī.
P. = Shri S. P. Pandit.
Raghu = Raghuvaṁśa.
Rang = Ranganāth.
Rv. = Ṛgveda.
Ru = Rukmiṇipariṇaya.
Sāk. = Śākuntala.
S. D. = Sāhityadarpaṇa.
S. K. = Siddhānta Kaumudī.
Śiś = Śisupālavadham.
St. = Stanza.
Su or Surendra = Surendranāth Sastri.
U = Uttararāmacharita.
Vik = Vikramorvaśīyam.

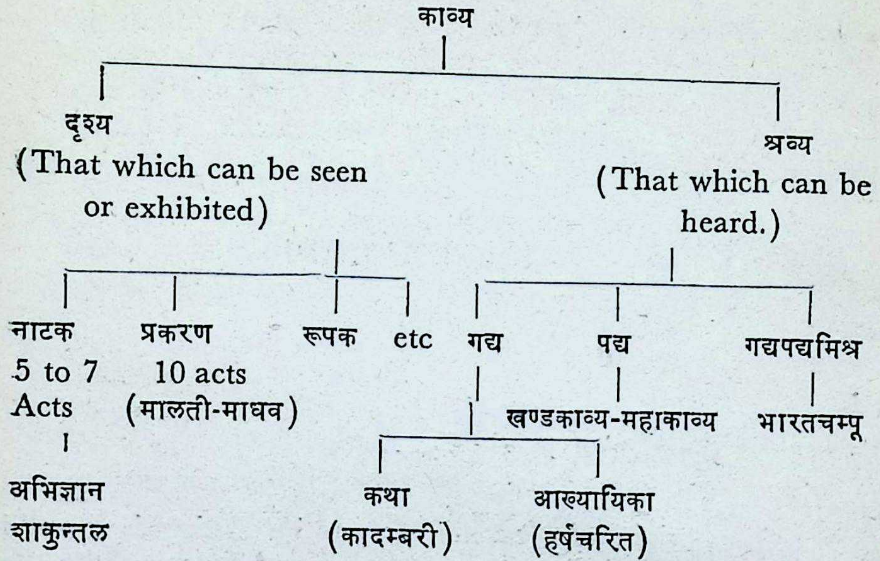
INTRODUCTION

(1) The Sanskrit Drama :—

The origin of (acted) drama in sanskrit is wrapt in obscurity. Its earliest form is traced to the hymns of the ऋग्वेद containing dialogues such as those of सरमा and the पणिs, यम and यमी, पुरूरवस् and उर्वशी.

‘The words नट and नाटक are derived from the verb नट् the vernacular form of the Sanskrit root नृत् to dance. The dancing movements of the body were accompanied by mute mimicking gestures of hand and face. Songs, doubtless, formed the ingredients of such performances. Bharata is supposed to be the mythical inventor of the drama. Addition of the dialogue was the last step in the development of drama. Thus in the later plays, lyrics and dialogues are blended. The earliest reference to the acted drama in the महाभारत is the representation of Kansa-vadha and Bali-bandha episodes in the history of कृष्ण. Tradition also makes कृष्ण and his cowherds the starting point of the सङ्गीत. The Indian drama was developed in connection with the calt of विष्णु and कृष्ण thus the earliest acted performances were a kind of religious plays in which the scenes from the legends of the gods were enacted mainly with the aid of song and dance, supplemented with prose dialogues improvised by the performers.’

Poetry in sanskrit literature, irrespective of its intrinsic merit, is divided into two classes.


काव्य
दृश्य
(That which can be seen or exhibited)
श्रव्य
(That which can be heard.)
नाटक
5 to 7 Acts
अभिज्ञान शाकुन्तल
प्रकरण
10 acts
(मालती-माधव)
रूपक
etc
गद्य
पद्य
गद्यपद्यमिश्र
खण्डकाव्य-महाकाव्य
भारतचम्पू
कथा
(कादम्बरी)
आख्यायिका
(हर्षचरित)

Of course the drama is both seen and heard as well.

(2) The Characteristics of the Sanskrit Drama :—

The entire absence of tragedy is one of the most striking peculiarities of the Sanskrit Drama. It contains the intercharge of lyrical stanzas with prose-dialogues. It has the medium of sanskrit to be used for the उत्तमपात्र and that of प्राकृत for the rest of the Characters. Death is never allowed to be represented on the stage. Every thing that is considered indecorous, a curse, degradation, banishment, national calamity, kissing, embracing etc–is almost banned on the Sanskrit stage.

" Love is the subject of most of the Indian dramas. The hero usually a king, already the husband of one or more wives, is smitten at first sight with the charms of some fair maiden; the heroine equally susceptible atonce reciprocates his affection but concealing her passion keeps her lover in agonies of suspense.

" Harassed by doubts, obstacles and delays both are reduced to a melancholy and emaciated condition. The somewhat doleful effect produced by their plight is relieved by the animated doings of the heroine's confidants but especially by the proceedings of the court–jester (विदूषक), the constant companion of the hero (पीठमर्द)". Macdonell. (History of Sanskrit literature.)

Even though the criticism quoted above is true to a certain extent, there are dramas like the वेणीसंहार or the मुद्राराक्षस or the उत्तररामचरित that are some remarkeble exceptions and which can easily answer the charge.

The technique of the Sanskrit Drama :— The essential constituents or the very life–blood of the Sanskrit Drama are (1) Vastu or the plot of the play (2) नेता or the hero and (3) Rasa or the Sentiment. The Sanskrit drama tries to awaken one of the permanent moods (स्थायी भाव) of the human heart and elevate it to the position of Rasa. Thus out of शृङ्गार, वीर, करुण etc. the Sanskrit drama generally favours one of the two sentiments शृङ्गार or वीर as the main sentiment and the other रस are subordinated to it and are so arranged as to heighten the charm of the main sentiment.

The plot or the वस्तु is, historical, mythical, ficticious or a mixed one.

It is of two kinds ' अधिकारिक ' or the principal which relates to the chief characters and continues right up to the end of the drama and 'प्रासङ्गिक' or the accessory which is only meant to further the plot or the main topic of the play. प्रासङ्गिक is further divided in to two Kinds i.e. पताका and प्रकरी. पताका is an episode by which the progress of the plot is illustrated, furthered or hindered. It extends to the end of the play. प्रकरी is an incident of comparatively limited duration and is of minor importance. The principal characters do not take part in it.

In addition to these elements there are three more elements which are essential to the progress of the plot. बीज or the seed is like the foundation stone upon which the whole super-structure of the drama is gradually built. In it are briefly stated the circumstances leading to the ultimate end (स्वल्पोद्दिष्टस्तु तद्धेतुः बीजं विस्तार्यनेकधा.) Bindu or the drop is the second constituent which cements a break in the plot caused by the introduction of some other incident. 'अवान्तरार्थविच्छेदे बिन्दुरच्छेदकारणम्.' कार्य or the final issue is the third one which brings about the achievement of the final aim, bringing the drama to a close. Thus the पताका, प्रकरी, बीज, बिन्दु, and कार्य are called the 'अर्थप्रकृतय:'

Then again there are five stages of the development of the drmatic plot. आरम्भ or the beginning or setting on foot the enterprise. यत्न or effort for its attainment; प्राप्त्याशा, or the expectations or prospects of its achievement; नियताप्ति or certain attainment through the removal of obstacles and फलागम or obtaining the desired objcet.

In the course of the development of these five stages there are connecting links between the principal and the accessory incidents which are known as Sandhis which are also five in number.

Thus the Mukhasandhi combines the बीज and the आरम्भ; Pratimukha Sandhi contains the efforts undertaken to sprout up the seed as exhibited in the Mukhasandhi and combines Bindu and Yatna. Garbhasandhi consisting of the partial attainment of the principal end, combines पताका and प्राप्त्याशा अवमर्शसन्धि resulting in an exuberant growth of the plot, links the प्रकरी and Niyatapti and fiinally the निर्वहणसन्धि concluding in the harmonious combination of all the discordant elments in a drama links finally with tbe air of success the कार्य and फलागम.

विशाखदत्त beautifully compares a politician with a writer of plays both of whom have to take into consideration all these elements and stages.

> कार्योपक्षेपमादौ तनुमपि रचयंस्तस्य विस्तारमिच्छ-
> न्बीजानां गर्भितानां फलमतिगहनं गूढमुद्भेदयंश्च ।
> कुर्वन्बुद्ध्या विमर्शं प्रसृतमपि पुनः संहरन्कार्यजातं ।
> कर्ता वा नाटकानामिममनुभवति क्लेशमस्मद्विधो वा ।'

[मुद्राराक्षस. IV. 3]

" First of all to cast the tiny seeds of the enterprise, then to look to their development, and when the seeds have shot up, to unfold the secret deep-hidden Fruit; then to lay on the plot more definitely by the force of intellect, and finally to make the various incidents converge to the desired issue—such is the trouble which a writer of plays or a person like me (politician) has to undergo." —Shri. Kale.

The विक्रमोर्वशीय fulfils most of these conditions. The play begins with the नान्दी verse and closes with the भरतवाक्य. The introduction of the hero and the heroine and love germinating between them in the first act forms the Mukhasandhi. The graphic description of उर्वशी's beauty given by the heavenly damsels–prepares the ground for the seed to sprout forth. The seed is actually sown when the king and उर्वशी see each other. The Mukhasandhi covers the whole of the first act and the soliloquy of the विदूषक at the commencement of the second act.

The Pratimukhasandhi fills up the whole of the second act and a portion of the third act, (upto III–9), where the seed sprouts up. This sprouting of the seed is marked by the विदूषक and चित्रलेखा, and by निपुणिका and औशीनरी as well. The effort or Yatna is implied in आदर्शनात् प्रविष्टा सा मे सुरलोकसुन्दरी हृदयम् । बाणेन मकरकेतोः कृतमार्गमवन्ध्यपातेन । (Act II. 2) उर्वशी's departure at the summons from Lord Indra, the queen's obstruction on account of the direct proof (i.e. the love-letter of उर्वशी) all these events are technically to be classed as Bindu.

"The third sandhi namely the Garbha sandhi begins from where the Pratimukha sandhi closes; and ends with the event of the Queen's departure." The further growth of the seed is shown, in the king's knowledge of उर्वशी's confessions of her love. There is hope of success (प्राप्त्याशा) as the obstruction by the Queen is removed. There is the absence of the पताका in the drama.

The fourth sandhi अवमर्श or विमर्श begins with उर्वशी's entrance in the third act and extends to the close of the fourth act. There is नियताप्ति or certain achievement but it is obstructed by उर्वशी's metamorphosis.

The निर्वहणसन्धि occupies the V act. In it the obstacle like the condition put by Lord Indra being removed, a happy union of the hushand, wife and son takes place.

(3) The hero and the heroine of the Sanskrit Drama :—

'The qualifications of a hero are modesty decorum and courtesy, munificence and civility, aristocracy, and high birth, zeal and brilliance, bravery and learning, steadfastness of mind, skill and art, with speech both eloquent and sweet.

'As per the sanskrit convention hero of the Drama can be one of these four types— (i) धीरोदत्त or one having sublimity of thought, magnanimity of nature, patience of mind, firmness of resolution and self-resteraint and stict adherence to his engagements; (ii) धीरोदत्त or the one who is crafty, egoist and selfpanegyric; (iii) धीरललित or the one who is careless, meek, pleasure-seeking and happy; and (iv) the धीरप्रशान्त or the one who is lively and peaceful and endowed with practically all the best qualities as such.'

Erotic heroes are further classified into four kinds :—

'दक्षिण or one showing equal devotion to many women though principally attached to one; i.e. a gallant (as king पुरूरवस is); second type is the शठ who remains attached to one even at the cost of the displeasures of the other i. e. sly.'

Third one is the धृष्ट who professes his love to one and even faces reproaches without bring least ashamed and the fourth one is अनुकूल having unfliching devotion to one lady. A धीरोदत्त hero is supposed to possess the following eight qualities शोभा, विलास, माधुर्य, गाम्भीर्य, धैर्य, तेज, लालित्य and औदार्य.

"The hero of this play is a historical personage, the king पुरूरवस् of the lunar race, the ruler of प्रतिष्ठान. He is by nature a gallant type of hero and by conduct sly in his dealings, as he keeps himself attached to उर्वशी even at the cost of the displeasure of his queen औशीनरी. As a gallant type of hero he is always found lacking in self-assertion (cf-ननु वज्रिणः etc. Act I. 15). He is unmindful of the failings of his people.

(cf. विदूषक's breaking the news and loss of the birch-leaf later on.) He is magnaninous throughout the play and full of valour. He is always resolute in his undertakings "

—सुरेन्द्रनाथ शास्त्री

The heroine possessing qualifications more or less similar to those of a hero is classed under three types.

The married wife of the hero is called स्वीया, one belonging to some one else is named as अन्या or परकीया, and a common woman is called सामान्या. स्वीया is again मुग्धा, मध्या or प्रगल्भा and अन्या may be परोढा or कन्यका.

The heroine again, may be अभिसारिका i. e. one who of herself goes to her lover or invites him to her residence; or कलहान्तरिता who is wrathful.

The heroine of this play is उर्वशी, who is a heavenly damsel, ardently loving king पुरूरवस् and who belongs to the अभिसारिका type, who of her own accord goes to meet her lover. But then there is the Queen औशीनरी, who is a rival to the heroine and she can be named as कलहान्तरिता प्रतिनायिका.

(4) The Rasa or sentiment :—

'Rasa is that lasting impression or feeling produced to his overwhelming delight in a man of poetic sensibility by the proper action of the विभाव, अनुभाव, सात्त्विक and सञ्चारी भावs' There are eight स्थायी भावs that give birth to the eight Rasas; Thus Rati is the स्थायी भाव or the permanent mood of शृङ्गार or the erotic; हास for the हास्य or the comic, शोक for the करुण or the pathetic, क्रोध for the Raudra or the furious; उत्साह for the वीर or the heroic; भय for the भयानक or the terrible; जुगुप्सा for the बीभत्स or the loathsome and विस्मय for the Adbhuta or the marvellous. Some regard the sentiment of शान्त or Quictude also as an additional sentiment.

The sentiment of शृङ्गार is the favourite of the sanskrit Dramatists. This शृङ्गार may be of two types, Vipralambha or love in separation and Sambhoga or love in union. The separation may be due to अयोग i.e. without the orginal contact which results in ten stages of love known as ('अभिलाषश्चिन्ता स्मृतिगुणकथनोद्वेगसंप्रलापाश्च । उन्मादोऽथ व्याधिर्जडता मृतिरिति दशात्र कामदशाः ।।) The other cause producing the separation is the Viprayoga or the separation after once having enjoyed a hearty union. This may be caused by the मान or the jealousy arising from the deviation of faithful love by and lover or by प्रवास, a long journey or by शाप or curse arising from the displeasure of a deity or a sage.

The Sambhoga शृङ्गार is the ruling sentiment in this play. The आलंबन Vibhavas are king पुरूरवस् and उर्वशी 'The first contact between the two in the chariot while returning to the हेमकूट is the basis of the पूर्वराग, which is of a Manjistha or of bright unflinching type. The subsequent exchange of glances, coaxing, sheech and expression of smiles and bashfulness are the ensuant feelings. The lonely situation, cool and fragrant breeze and the pluvial charms are the उद्दीपन or the excitants which awaken the erotic emotions. Eagerness, mantal reverie, pensive mood and uneasiness of heart are occasionnal feelings that remain auxiliary to the emotion of love.

The subsidiary sentiment in this play is a rare comic and a predominating Vipralambha. The Vipralambha is caused by the मान of the heroine who contracted jealously at the sight of the hero's appreciative glances towards उदयवती.'

—सुरेन्द्रनाथ शास्त्री

The Sanskrit Drama with all its technical details is meant to please all types of men. Thus in the words of कालिदास,

"देवानामिदमामनन्ति मुनयः क्लान्तं क्रतुं चाक्षुषं
रुद्रेणेदमुमाकृतव्यतिकरे स्वाङ्गे विभक्तं द्विधा ।
त्रैगुण्योद्भवमत्र लोकचरितं नानारसं दृश्यते
नाट्यं भिन्नरुचेर्जनस्य बहुधाप्येकं समाराधनम् ।।

(मालविका I. 4)

(5) Some important dramatists and plays in Sanskrit literature :—

'The best production of the Sanskrit Drama are a Dozen in number and date from a period embracing something like four hundred years from about the begining of the fifth century A. D. to the end of the eight century A. D.,

— Macdonell

There is to be found a drama based on the life of बुद्ध, composed by अश्वघोष. A reader is eqully interested in reading the thirteen or the fourteen plays by Bhasa, including the महाभारत and the रामायण plays, with all their individual peculiarties प्रतिमा, अभिषेक, पञ्चरात्र, दूत–घटोत्कच, कर्णभार, दूतवाक्य, ऊरूभंग, मध्यमव्यायोग, यज्ञ–फल and others, and enchanting with चारुदत्त, अविमारक, बालचरित, प्रतिज्ञा, यौगंधरायण, and finally with the immortal piece the स्वप्नवासवदत्तम्.

कालिदास, who is noted for his poetical–refinement, has ornamented the Sanskrit Literature with his three Dramas, मालविकाग्निमित्रम्, विक्रमोर्वशीयम् and the अभिज्ञानशाकुन्तलम्.

The Sanskrit dramatic literature is equally proud of शूद्रक beautifying it, with his unique social drama the मृच्छकटिकम् possessed of dramatic qualities of vigour, life and action, and also noted for the sharpness of characterization, originality and good sense.

श्रीहर्ष has composed three dramas, प्रियदर्शिका, रत्नावली and नागानन्द out of which the first two deal with the story of Udayana, and the last one is a sensational piece with Buddhistic colouring, devoted as the drama is for the uplift of the downtrodden, and quite different from the usual conventional depiction, it brings out the significance of sacrifice and devotion.

भवभूति is another noteworthy name in the list of the Sanskrit dramatists who has also, composed three dramas. the महावीरचरितम्, the उत्तररामचरितम् and the मालतीमाधव. The first two deal with the life of राम. In the उत्तररामचरित according io some critics, the poet has excelled कालिदास. The मालतीमाधव is again the conventional story of love.

विशाखदत्त has given us the मुद्राराक्षस, a play of political intrigues, dealing with the shrewd dealings of चाणक्य and absorbing enough, even without the introduction of the erotic sentiment in any sense.

भट्टनारायण's वेणीसंहार thrills us equally with the doings of भीम who is bent upon taking a revenge for all insults done to the पाण्डवs and especially to द्रौपदी. Even though the theme is borrowed from the महाभारत the play displays the skill of the dramatist in making it vigorous and appear as a continuous whole.

राजशेखर's विद्धशाल-भञ्जिका, कर्पूरमञ्जरी, बालरामायण and the बालभारत; क्षेमीश्वर's चण्डकौशिक, दामोदर मिस्रs हनुमान-नाटक and कृष्णमित्र's allegorical piece प्रबोधचन्द्रोदय of theologico–philosophical purport, remarkable for life and vigour are the other plays, worth mentioning.

These then are the stars shining in the galaxy of the Sanskrit dramatic literature. Tastes may differ but it is certain that Kalidasa is blessed with immense popularity in India as well as in the other countries. He stands out prominently among these illustrius members of the family of Sanskrit Dramatists. The सुभाषित,

'काव्येषु नाटकं रम्यं तत्र रम्या शकुन्तला
तत्रापिचं चतुर्थोऽङ्कः तत्र श्लोकचतुष्टयम् ।

proves the same.

(6) Life of कालिदास :—

It is quite natural that one should desire to know something about this great poet. But unfortunately like many of the great minds that have shone brightly in the firmament of Sanskrit Literature, कालिदास is not disposed to oblige us. The life of this brightest jewel of the mine of the Indian poets remains unrevealed and blank and therefore almost a mystery to us. He observes a dismal silence about himself in his works. In the introduction to all the three dramas he speaks little of himself, mentioning nothing but only his name. 'The personal history' says a learned critic. " is thus involved in an impenetrable mist of obscurity."

The late भाऊ दाजी remarks that he was a सारस्वत गौड Brahmin. It is further said that he and मातृगुप्त the king of

Kashmir were identical. Some say that he was patronised by प्रवरसेन the king of Kashmir. But the time–honoured tradition associates his name with the king विक्रमादित्य of उज्जयिनी, the founder of the Samvat Era. 'The poet's description of उज्जयिनी and its surroundings, of the Mahakala and river क्षिप्रा, leads to the conclusion that he must have been the native of that part. According to some विदिशा is his birth–place while according to others उज्जयिनी claims the honour. Even though nothing definite can be ascertained about the birth–place of कालिदास from the divergent opinions of the critics, there should be no objection to thinking that the poet must have passed the prime of his youth and his old age in उज्जयिनी.

Tradition makes him the son of a Brahmin, orphaned early and brought up by a cowherd. He was, therefore, uneducated in his boy–hood. But, by a freak of fortune he was married to a princess. When the princess came to know how dullard he was, she was extremely sorry and insulted him. Egged on by his wife, the brahmin–boy went away, to attain literary laurels and by his firm devotion pleased the goddess काली and was favoured by her. As a worshipper of काली he became famous as कालिदास. The brahmin–boy was endowed with poetic power and became a great poet. He then returned to his wife who asked him, ignorant as she was of his poetical achievement, the following question– "अस्ति कश्चित्वाग्विशेषः ।" Is there some improvement in you now? The legend continues that the poet replied her question by composing poetical works beginning with one or the other word in the question. Thus the word अस्ति at the beginning of the कुमारसम्भव of अस्त्युत्तरस्यां दिशि देवतात्मा हिमालयो नाम नगाधिराजः ।, कश्चित् at the beginning of the मेघदूत (कश्चित्कान्ता विरहगुरुणा etc.) वाग् at the commencement of the रघुवंश, वागर्थाविवसंपृक्तौ–वागर्थप्रतिपत्तये । etc. and the word विशेष as per some manuscripts of the ऋतुसंहार standing at the beginning of the same, (विशेषसूर्यः; स्पृहणीयचंद्रमा ।), are quoted in support of the above–said legend, composed by some clever pandit.

Kalidasa's wife was then pleased with his scholarship but the poet did not rerurn her feelings of love as he considered her to be his गुरु or the preceptor. His wife, therefore, cursed him that he would die at the hands of a woman. This prophesy is proved to be true by another legend about कालिदास. " It is said that the poet was on a visit to कुमारदास of Ceylon, where a prostitute killed him to pass off a समस्यापूर्ति by कालिदास as her own for obtaining a valuable prize. The समस्या was as follows–" कमलात्कमलोत्पत्तिः श्रूयते न तु दृश्यते, । " and the charming reply, said to be composed by कालिदास, to this riddle was–" बाले तव मुखाम्बोजात्कथमिन्दिवरद्वयम् । ". " A lotus growing on another lotus is heard of, but not seen–" the poet points out to the two blue lotuses in the form of the eyes of the young damsel, bloming on her lotus like face.

Some admirer of कालिदास attempted to imagine a meeting between भवभूति and कालिदास. A legend describes how भवभूति read his drama उत्तररामचरित to कालिदास and requested him to voice his appreciation thereof. कालिदास suggested that the beauty of a certain verse किमपि किमपिमन्दं etc. from the first act of the drama would be enhanced if the अनुस्वार on the letter व in the last line of the verse is dropped.

Cf अविदितगतयामा रात्रिरेवं व्यरंसीत । The original meaning of the line is– " The night with its watches unnoticed, thus passed away, " The change would give it the sense–the night itself passed away. " When राम and सीता were talking about their past life, the night itself passed away, but not the stories. (रात्रिरेव व्यरंसीत् ।)

All these are legends afterall, the reality being wrapped up in mystery. Prof. Kangle seems to be right in assuming that the poet must have passed his childhood in learning different lores. In addition to the study of Grammar and poetics, कालिदास must have closely studied the रामायण, the महाभारत, गीता, धर्मशास्त्र, politics, कामशास्त्र and a host of other, शास्त्रs. as is reflected from the various references in his plays. When the poet had his poetical faculties developed par excellence, he must have been patronised by some king. The minute description of the customs and traditions of the court, of the courtiers and their behavour, and of the lovesports in the harem helps one to infer that कालिदास was a court-poet ! Even though the poet praises Lord Siva in all his works in glorifying terms, he does not appear to be a blind follower of any one sect for he has praised विष्णु and ब्रह्मा too in his works. He once states that though outwardly different, all these three gods are truly speaking one and the same form, in three parts. This is nothing but a brief sketch of the life of कालिदास that we can build or construct from the legendary-mythical data available about him in the traditional lore. There can hardly be any historical basis for many of the conclusions arrived at by scholars regarding the life of this illustrious poet. It is certainly a matter of deep regret and disappointment, that nothing reliable and trust-worthy could be known about this prince of poets." It is a great pity that his life should be shrouded in utter mystery. For all this, lack of historical bias on the part of ancient writers alone is to be blamed. Many of them have not kept any record about them for the guidence of posterity and the student has to rely upon such legendary accounts to know something about them.

(7) Works of कालिदास :--

Aufrecht lists about 30 to 35 works in the name of कालिदास, but this may not be correct. The following however are the works which are attributed to Kalidasa by common consent. The other works may be attributed to other poets of the same name i. e. कालिदास.

The ऋतुसंहार and the मेघदूतम् are the lyrical compositions, the कुमारसंभव and the रघुवंश are the महाकाव्यs and the मालविकाग्निमित्रम्, the विक्रमोर्वशयीम् and the अभिज्ञानशाकुन्तलम् are the dramatic works.

According to some कालिदास is probably the joint auther of setubandha or रावणवहो a prakrit poem-along with प्रवरसेन.

The Kumarasambhava is a महाकाव्य consisting of seventeen cantos and contains about 1000 verses. The subject matter of the काव्य is the birth of कुमार कार्तिकेय and the war between कुमार and the demon तारक in which कुमार ultimately emerges victorious. The रतिविलाप from the कुमारसंभव is quite famous for its, poetic values and excellences, experts from which are often appreciatively quoted by students of classical literature.

The रघुवंश is another long poem, consisting of nineteen सर्गs and containing about 1569 verses. The first nine cantos describe the life of the kings दिलिप, Raghu, Aja and दशरथ that adorned the dynasty of ईक्ष्वाकु. The subject matter of cantos ten to fifteen is the life of श्रीरामचन्द्र another equally illustrious hero of the race and cantos sixteen to nineteen describe some of the main events from the life of about twenty four kings from the Raghu–race. The poem appears to be incomplete towards the end. The test that the king दिलिप has to undergo with reference to the divine cow, the marriage by self–choice by इन्दुमति and the lamentations of Aja have always been a source of delight to an appreciative reader.

The ऋतुसंहार is a lyrical poem containing 143 stanzas and is divided in to six cantos. It pictures natural scenery during each season together with occasional expression of sentiments swakened by it. As a poem the little काव्य is rich in description and highly attractive in diction. Its greatest defect as a poem is the repetition of ideas and particularly of phrases."

The मेघदूत is a small poem consisting of only 110 to 115 stanzas, divided in to two cantos— The पूर्व and the उत्तरमेघ. It is perhaps the most perfect poem in every detail, a poem in which the author has taken great pains to make it an ideal one. The First canto describes how a certain यक्ष separated from his wife by the curse of his master Kubera, decides to send a message to his wife through a cloud. The Yaksa describes to him the path and the surroundings on the way in a beautiful lyrical style. The second canto contains the description of the beloved wife of the यक्ष, that of the divine city अलका and the sweet message to be delivered by the cluod messanger to the beloved. The cloud is a silent listener throughout the poem and all is nothing but a grand poetical fancy.

The मालविकाग्निमित्र is a drama of five acts. It describes the love-tale of king Agnimitra and मालविका. This is regarded as the first drama by कालिदास, in which the poet is diffident about his success, as is seen from the introduction there of. The hero who is already blessed with two queens धारिणी and इरावती falls in love at first sight with मालविका who as per the prophecy is living the life of a maid-servant in the harem of the king. धारिणी is ever watchful about मालविका but the king with the help of the विदूषक achieves his end, He is caught red-handed when in company with मालविका in a secret place. The विदूषक is given much more importance than he ordinarily deserves and the drama is full of nothing but love-intrigues. The नायिका and the प्रतिनायिका are brought on the stage face to face, and it creates an awkward situation for the lover. कालिदास avoids such situations in his other two dramas. The drama however, is noted for its poetic charm and humorous and absorbing situations.

The अभिज्ञान शाकुन्तल is supposed to be the third and the best inorder of the three dramas of कालिदास. The king Dusyanta who is a righteous brave king falls in love at first sight with शकुन्तला the daughter of a heavenly damsel मेनका. शकुन्तला's father is the sage विश्वामित्र and the mother a divine nymph. She thus combines into herself both the restraint and the passion. The drama would have come to an end at the end of the third act, when the union of the hero and the heroine is brought about, but the curse of दुर्वासस duly prolongs the theme and the link between the third and the remaining acts is well arranged. There is a great resemblance in the शाकुन्तल and the विक्रमोर्वशीय, which we have detailed in our notes. Some critics go to the extent of saying that the विक्रमोर्वशीयम् is the third drama written by the poet after his poetical abilities had reached maturity. But we agree with the majority of the critics who justly opine that the शाकुन्तलम् is the third and the best composition to flow from our poet's pen in which the poet corrects his previous mistakes and shows his best. The भरतवाक्य of that play in which the poet prays the lord Siva for final emancipation goes to prove the same.

(8) The Date of कालिदास :—

There is a set of ancient scholars who are of the opinion that कालिदास must have lived about the 11th Century A. D. " They advance the following grounds in support of this view. In कालिदास writings the word यवन is found very often used. This word, according to them refers to the Mohammedans who appeared in India after the 7th Century A. D. It is therefore held that कालिदास must have lived some time after the advent of the यवनs. But as the word Yavana may even denote the Greeks or the Ionians, the reasoning of this sort seem to be unsound. Secondly the argument is based upon the tradition, which speaks that कालिदास was patronised by king Bhoja of Dhara (11th cent. A. D.)

If Bhoja were his patron, the poet must have extolled him to make his name immortal. Again भामह who is said to be living in the early centuries of the christan era quotes कालिदास. A Kanerese tanslation of the विक्रमोर्वशीय found in the 9th cent. A. D. also helps to prove that the poet lived long before the 11th century A D.

Then there is a common belief that Kalidasa lived in the 6th century A. D.

The arguments in support of this theory are briefly as follows:—

(1) Jinasena the author of the poem titled as पार्श्वाभ्युदय has contrived to weave the whole of the मेघदूत into it. According to shri. Pathak पाठक the poet Jinasena composed this poem, about 850 A. D. Therefore कालिदास must have lived before this.

(2) The poet Pomna who lived about 945 A. D. boasts in his works that he is superior to कालिदास.

(3) क्षीरस्वामी who lived about 750 A. D. quotes Kalidasa in his commentry on Amarakosa, with awe and respect.

(4) Kalidasa is quoted as the great Raghukara in Gaudavao—a work of the 8th cent. A. D.

(5) कुमारिलभट्ट who lived about 720 A. D. refers to Kalidasa's name in his तन्त्रवार्तिक.

(6) बाण who lived about 650 A. D. mentions Kalidasa in his works.

(7) Aihole inscription dated about 634 A. D. refer to Kalidasa's name.

(8) Dandin of 6th century A. D. mentions Kalidasa and his सेतुकाव्य.

(9) There is an inscription containing a stanza which mentions that Kalidasa and वराहमिहिर lived at the court of the king Vikrama. वराहमिहिर lived about 550 A. D.

(10) Dr. Bhau Daji, on the authory of the commentator मल्लिनाथ, says that दिङ्नाग mentioned in the मेघदूत was an opponent of Kalidasa and वसुबन्धु the teacher of दिङ्नाग lived about 540 A. D. But this theory about दिङ्नाग् is doubted by many.

(11) Kalidasa shows through knowledge of astronomy and judicial astrology and it is held by some, that since in Indian astronomy there are many Greek terms, they were borrowed from the Greeks, among whom the science reached its perfection about the second century A. D. So, Kalidasa lived after that century. Mr. K. B. Pathak says... 'In Ku. VII. 1 the word जामित्र is a corruption of the Greek word Diametron; and in R. XIV. 40 the poet offers the true explanation of a lunar eclipse. This Knowledge he must have learnt from the works of आर्यभट्ट who lived about 475 A. D. who for the first time gives the true theory of the eclipses and whose works contain Greek astronomical terminology. But Mr. S. P. Pandit thinks otherwise, He says– "In India astronomy and a kind of judicial astrology formed, even in the most ancient times, a necessary portion of the sacred lore. Arabs learnt astronomy from the Hindus, and the Greeks from the Arbs जामित्र and Dimetron may have a common origin or Diametron may have been Greekised from Jamitra."

(12) Hiouen-Thsing found शिलादित्य ruling at कान्यकुब्ज in

640 A. D.; 60 years before him was प्रतापशील and his predecessor was विक्रमादित्य whose reign must have ended abont 530 A. D. Thus if it can be shown that Kalidasa lived in the court of this विक्रमादित्य he lived about 550 A. D.

(13) Dr. Buhler says that since no inscription is found containing Vikrama era before 750 A. D., Dr. Fergusson's date (544. A. D.) of विक्रमादित्य, the patron of Kalidasa, may be correct.

(14) There is a Buddhacharita by अश्वघोष a Chinese translation of this of the 5th century A. D. is found. That book and Raguvamsa resemble each other in many respects. If it is shown that Kalidasa borrowed from अश्वघोष, he must have lived after अश्वघोष.

(15) There is an interesting episode which makes Kalidasa a contemporary and friend of कुमारदास, the king of Ceylon, who ascended the throne in 515 A. D.

(16) The latest exponent of the theory that Kalidasa lived in the 6th century A. D. is Mr. K. B. Pathak, who repeating some of the arguments stated above, very prominently brings about the theory of the हूण kings which in brief is as follows– "In R. IV. 66–68 Kalidasa says his hero invaded the northern countries (of काश्मीर) and vanquished the हूण kings. Since no हूण kings are mentioned in the रामायण, it is evident that these हूण kings were contemporaries of the poet and known to his readers. Kalidasa wishes to magnify the glory of his hero and so these हूण Kings must have been very powerful. The most powerful हूण kings are तोरमण and Mihirakula, who were rulers of Sindha about 530 A. D. When the poet says his hero defeated the हूण Kings, he unconsciously refers to the political condition of his own age we therefore conclude that Kalidasa lived about 530 A. D."

There are many Snskrit Scholars who are inclined to believe that Kalidasa lived in the 1st century B. C. (1) Dr. Peterson says–" Kalidasa stands near the begining of the Christian era, if indeed he does not overtop it. (2) Hippolyte supposes that Kalidasa was a contemporary of अग्निवर्ण (described in the 19 th canto of रघुवंश) and lived about 8th century–

B. C. But the style of Kalidasa does not so widely differ from that of Bhavabhuti (about 720. A. D.) as to warrant this supposition. Mr. G. R. Nandargikar says–' The artificiality of diction observable in Bhavabhuti will only justify us in supposing an interval of six centuries between the two poets. ' (3) Sir William Jones places Kalidasa in the 1st century B. C. (4) There is a tradition that Kalidasa was patronised by विक्रमादित्य who established the Samvat era 56 years before Christ. (5) From a पटावलि by मेरुतुङ्गाचार्य, it appears that Vikrama reigned 134 years before the शक era. (134–78=56 B. C.) (6) Dr. Fergusson's theory was that, Vikrama era commenced in 544 A. D. But having examined the evidence before him, Mr. G. R. Nandargikar concludes–' Dr. Fleet's discovery of Mandasore inscription has completely exploded Dr. Fergusson's theory and proved that Samvat era commences from the year 56 B. C. (7) Rev. S. Beal says, a Chinese traveller carried to China in 67 B. C. copies of अश्वघोष's Buddhacharita, which resembles रघुवंश. From the language of the two works- Mr. G. R. Nandargikar infers that अश्वघोष may have lived some 75 years before Kalidasa and it is probable; nay almost certain that Kalidasa lived some 40 years before the birth of christ. (8) In विक्रमोर्वशीय, विक्रममहिम्ना, विक्रमालंकारः and विक्रमोर्वशीय, refer to Vikrama (56 B. C.) the patron of the poet. (9) ज्योतिर्विदाभरण says– ' Vikrama conquered रूमदेशाधिपति. ' Some say the book was written by Kalidasa and रूमदेशाधिपति is Caesar (55 B. C.) of रूम–Rome. (10) Mr. S. P. Pandit says– ' pushpamitra founded the Maurya dynasty in 160 B. C. His son Agnimitra (the hero of the – Malavikagnimitra) was a historic person and contemporary of the poet. ' (11) Prof. R. N. Apate is the latest exponent of the theory that Kalidasa lived in the 1st century B. C., He proves that हूण kings came to India in the 1st century B. C. and that Kalidasa lived at the same time. He minutely examines the history of Kalidasa and thence gets the 1st century B. C. as the date of Kalidasa. He examines the law of inheritence in the days of Kalidasa. According to that law the property of a male did not go to his wife, but to the king. If there were no male issue, (as we learn from the शाकुन्तलम्) the doctrine – propounded in पत्नीदुहितरश्चैव

(which is found in याज्ञवल्क्यस्मृति, 7th century A. D.) was yet to be evolved. Kalidasa refers to the पारसिक or the Parsis. From this prof. Apte deduces that Kalidasa lived in the 1st century B. C.

Thus there are many conflicting theories about the period when our great poet lived. Like his life, his times also are shrouded in utter oblivion. Equally strong and convincing arguments are advanced by the protagonists of these mutually -exclusive theroies. It is indeed difficult for the reader to come to a valid conclusion. We quote below the latest opinion of Prof. S. K. De on this controversial issue and leave the matter to be finally decided when more convincing and reliable evidence is brought to light in course of time.

" The limits of his time are broadly fixed between the 2 nd and the 6 th century A. D. Since his works reveal the author as a man of culture and urbanity, leisured artist probably enjoying, as the legend says, royal patronage under विक्रमादित्य - it is not unnatural to associate him with Chandragupta II (cir. 380-413 A. D.) who had the style of विक्रमादित्य and whose times are those of prosperity and power. In the present state of our knowledge, it would not be altogether unjustifiable to place Kalidasa roughly at 400 A. D.

(Poussion Memorial Volume).
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(9) विक्रमोर्वशीयम् : The plot and its sources :—

According to Indian mythology the great-grand son of the Sun and the grand-son of the moon, was the king पुरूरवस् who was the son of Budha. प्रतिष्ठान was his capital. The king was noted for his valour and is known as Vikrama also. Even Lord Indra sought his help in the war against the demons.

The king was blessed enough to have a beautiful Queen by name औशीनरी. Even though Endowded with power, riches and beauty the king suffered a great mental agony as he was not having any issue The king used to go to wait upon the

Lord Sun everyday. One day while returning after visiting the Sun, the king heard a cry for help. When he came to know from मेनका, सहजन्या and other nymphs that two of the heavenly damsels, उर्वशी and चित्रलेखा had been abducted by a demon called Keshin, he assured them of the safety of their friends and went to fight with the demon. He came out victorious, and उर्वशी and चित्रलेखा joined their friends who were waiting for them on the peak of the हेमकूट mountain. Both the king पुरूरवस् and the heavenly nymph fell in love at ftrst sight, for each other, even though there was no direct confession to that effect at that stage. The king suggested that he would feel uneasy in the absence of उर्वशी. The nymph also was clever enough to give a hidden response. While departing, escorted by चित्ररथ the commander of the Gandharva army, who was deputed by Indra for her rescue, उर्वशी pretended that her neck-lace had entangled in the twigs of some creeper and had a departing look at the king speaking volumes without any words.

Feeling miserably love-lorn on account of her attachment towards the hero, उर्वशी went to see her lover in company with चित्रलेखा. The king पुरूरवस् was sitting in garden in his capital, along with the विदूषक, musing upon the heavenly nymph and her acquisition. उर्वशी overheard the conversation between the two friends, as she could remain invisible by the special powers that she possessed, and came to know of the sincere love of the king for her. She dropped a love-letter addressed to the king, writing it on a birch-leaf produced by her power. The king was pleased to read it and handed it over to the विदूषक for keeping it safe. उर्वशी and चित्रलेखा presented themselves. But उर्वशी's union was again disturbed as her presence was required in staging a drama at the court of Indra. When both of them departed, the queen औशीनरी and निपुणिका came to ascertain the truth about the scandal with reference to the King, known through the विदूषक. The love-letter which had fallen down from the hands of the विदूषक and was blown away by the southern breeze, fell in to the hands of the Queen, who presented the same to the king who was eagarly searching for it. The Queen औशीनरी departs spurning the prosrations, of the king पुरूरवस्, but at the same time feeling repented for her arrogance.

उर्वशी who had to return to the heaven for participating in the divine drama, absent–minded as she was, committed a grave mistake in uttering the name of the king पुरूरवस् as the most liked one, even though she should have referred to पुरुषोत्तम befitting her role as लक्ष्मी. Bharata cursed her that she would have no place in heaven. But Lord Indra favoured her with a counter–curse, allowing her to stay with the king पुरूरवस्, whom she loved, till the king sees the face of a son born to him of her. Thus the curse helped her to come down to the mortal world and she was united with her lover. The Queen औशीनरी nobly excused her lord and allowed him to have his dealings with his new love, bringing about the conciliation with the king under the pretext of the प्रियानुप्रसादनव्रत.

Once, thereafter, the couple had been to the गन्धमादन mountain for celebrating their honey–moon. There the king happened to gaze intently at a विद्याधर girl, उदयवती by name. उर्वशी full of wrath, on account of the faithlessness of the king hastily went away and with her mind confounded on account of the curse of the preceptor, stepped within the forbeidden area of the कुमारवन and was turned into a creaper.

The king in quest of उर्वशी bewailed at her disappearance and inquired of every living being in the forest about her. कालिदास is at the height of his poetic art, while describing the lamentations of the king as a lover, maddened on account of the sudden disappearance of his beloved. The king in his search for उर्वशी acquired a gem called सङ्गमनीय, which brought about the re–union of the two and they happily returned to the capital. Later on an auspicious day the king along with his beloved, had been to the river for a holy bath, when the jewel was snatched away by a vulture, from the hands of a maid. The king was sorry to know about it and decided to shoot an arrow at the bird, but the bird had been out of range by that time. The king had given orders for killing the bird, but the Chamberlain entered, with the bird killed with an arrow and the jewel. The king came to know from the name inscribed on the arrow that the bird was killed by his own son आयुस् born of the divine nymph उर्वशी who had kept her boy as soon as he was born, in the hermitage of च्यवन, as a deposit with सत्यवती, without telling the king anything about it. Just when the king was wondering as to when he had obtained a son, the female ascetic सत्यवती entered with आयुस् who had completed his education and was required to be returned to उर्वशी as he had acted against the rules of the penance-grove. उर्वशी was called to the place and the parents were introduced to the boy, who had not enjoyed the pleasure of being fondled by his father or the mother. उर्वशी then explained why she had concealed her son up to that time and then was sorry to say that she had to go back to heaven as per the condition laid down by Indra. The king prepared for taking to renunciation, but the tragic end was avoided by the message that नारद brought from Indra. As per the message, उर्वशी was freed from the condtion and was allowed to live with the King for ever.

Such is the story in nutshell of the play विक्रमोर्वशीयम्. The question that follows is whether the plot is the outcome of Kalidasa's own imagination or whether he has borrowed the story from some sources. Many indeed are the references to this love-story of the king पुरूरवस् and उर्वशी. We have given some of them in appendix No. 2. We now propose to discuss the changes introduced by the poet in the original.

This story of the love between the king पुरूरवस् and उर्वशी is, "as old as hills," "so to say, it's earlist mention is found in the Rgveda (X. 95), though its details are not exactly ascertained. The hymn is in the form of a dialogue between the king and उर्वशी, The king asks her why she forsook him and requests her to return. उर्वशी, does not consent to it and reminds the king that 'Friendship with women, there can never be.' Even though she had stayed with him for four years, she does no longer mind to return."

The शतपथ ब्राह्मण (5-1-2) also narrates the story, using it for the glorification of the sacrifice. Once उर्वशी the heavenly damsel comes to प्रतिष्ठान and there, पुरूरवस् is affected by her beauty. The king proposes to marry with her. उर्वशी puts forth two conditions— One is that the king should keep her two goats quite safe and second one is that she should never see the king naked. The king accepts to observe those two conditions and both of them lead a happy life. But the Gandharvas miss उर्वशी in the heaven and they try to recover her by bringing about the violation of the two conditions proposed by उर्वशी to the king.

The Gandharvas carry away the goats in the dark of the night and the bleating of those goats awakens the king who hears how Urvasi is lamenting over that loss. The king leaps naked out of his bed and rescues the goats when the Gandharvas produce a flash of lighting, in whose light, उर्वशी sees the king naked. उर्वशी goes back to heaven. The king goes mad on account of the separation from उर्वशी and wanders over the world in distress. When he comes to कुरुक्षेत्र he sees her and recognises her. She is sporting in the company of other nymphs in a lake near कुरुक्षेत्र. The conversation as given in the vedic hymn is inserted at this place. उर्वशी though she refuses to return, according to this version, consents to pay a visit to the king one night in a year. The king is longing for her permanent society. The Gandharvas pity the king's distress and give him a vessel charged with fire to perform a sacrifice. The king neglects the fire pan. Two trees are produced in its place. The branches of those trees produce a fire with which the king performs a sacrifice and gets the rank of a Gandharva, is elevated to the regions of the heaven, and there enjoys the constant company of his beloved उर्वशी.

The story is slso narrated in the same context of the Regvedic hymn, in the बृहद्देवता. Later on, it assumes different forms in the Puranas which attempt to fill up the gaps and present a consistent narrative. It is found, in the विष्णु, पद्म and मत्स्य Puranas as well as in the हरिवंश section of the महाभारत. Besides a bare reference in the आदि parvan in the भागवत, and the बृहत्कथा of गुणाढ्य. the Versions in the विष्णुपुराण, the भागवत etc. are mainly based on the Vedic account, while that in the बृहत्कथा contains details which are interesting for a comparison with the plot of Kalidasa's drama.

—(Prof. Jhala : Kiladasa a study. P. 110)

The बृहत्कथा version is as follows :— The king पुरूरवस् of lunar race is a devotee of विष्णु. He once goes to Heaven and when he sees उर्वशी longs for her. विष्णु asks Indra, through नारद, to give her to him. They are then married and pass the days in happiness. Once upon a time, after that, a war breaks out among the gods and the demons. The King पुरूरवस् wins the victory for the gods. Indra invites him to Swarga to attend a dramatic representation. There रम्भा commits a mistake and the king laughs at her. रम्भा then says that the king being a human being can not know gods' music. The king replies that a goddess उर्वशी by name has however taught him the heavenly music. The celestial musician (Tumbaru) curses him and thus he is separated from उर्वशी. The king then goes to Badrikasrama to obtain the favours of विष्णु by whose orders finally heavenly nymph is returned to the king by the gods.

It is the account in the मत्स्यपुराण, however, which comes the closest to Kalidasa's version. This is how it runs in the words of Wilson. "Budha was the son of the Soma by तारा. His father conferred upon him the dominion of the earth and inaugurated him supreme over the world. The holy Budha begot by इला a son who performed by his own might a hundred Asvamedhas. He was named पुरूरवस् and was revered by all worlds. He worshipped विष्णु on the peaks of the हिमालय, and thence became the monarch of sevenfold earth. केशिन् and myriads of Daityas fell before his prowess and, उर्वशी, fascinated by his personal graces, became his bride.

" Virtue, wealth and Desire once paid this monarch a visit, curious to ascertain which of them held the first place in his esteem. The king received them with respect, but paid to virtue his profoundest homage. Wealth and Desire were offended by the preference shown to their companion.

" Wealth denounced a curse upon him, that Avarice should occasion his fall; and Desire declared that he should be separated from his bride. (The King accordingly suffers distraction in the forest of kumara on the गन्धमादन mountain;) but Virtue declared he should enjoy a long and pious life, that his descendants should continue to multiply as long as the Sun and the Moon endured, and should ever enjoy the dominion of the earth. After this the divinities disappeared.

" Pururavas was in the habit of paying a visit to Indra every day. Having ascended his car, accompanying the sun in his southern course, he beheld on one accasion the demon केशिन् seize and carry off the nymphs चित्रलेखा and उर्वशी. The king attacked the demon, and destroyed him with the shaft of वायु, by which he not only rescued the nymphs, but established Indra on his throne, which the demon had endangered. For this service, repaid the monarch with his friendship, and gave him additional power, splendour and glory. "

" Having invited the king to a festival, at which was represented the clelebrated story of Laxmi's election of a husband, the invention of Bharata, Indra commanded मेनका, रम्भा and उर्वशी to perform their respective parts. उर्वशी, who represented Laxmi, being engrossed by admiration of the king, forgot what she had to enact, and thereby incurred the high displeasure of the sage, who sentenced her to separation from the prince on earth, and condemmed her to pine fifty-five years transformed to a vine, until restored to the regrets of pururavas. उर्वशी, having made the king her lord, resided with him, and until the term of curse had expired, bore him eight sons. आयुस् and others."

There is a difference of opinion about the interpretation of this story. Some regard that पुरूरवस् and उर्वशी are the sun and the Dawn respectively. Others again are of the opinion that two अरणिs used for producing the fire, by the method of churning, are the two lovers, similarly some scholars maintain that the details of the story found in the शतपथ ब्राह्मण are not traced back to the Regveda. But Mr: Geldner has proved that even if there is only one dialogue hymn directly on this subject, still the other events were also known the Regvedic poets and they were similar in nature to those in the शतपथ ब्राह्मण.

The commentary by name वेदार्थदीपिका by षड्गुरुशिष्य gives the clue for the occassion of the first meeting between the king and उर्वशी. उर्वशी goes to the place where Mitra and वरुण are observing the vow of celibacy after due initiation. Because of उर्वशी their mind is moved and then from their वीर्य which fell in to a pot, the sages वसिष्ठ and Agastya were born. So the two sages Mitra and Varuna cursed उर्वशी that she would lead her life on the earth and that she would be enjoyed by a mortal. विष्णुपुराण and भागवतपुराण also mention the curse.

From all these versions the following main events can be put together (1) उर्वशी had to come down to the earth from the heavenly world on account of a curse and then on certain conditions she agrees to stay with the king. (2) On account of the breach in the promise to observe the conditions, उर्वशी leaves the king. (3) After a long search, the king पुरूरवस् turned mad in her absence, finds उर्वशी first in her transformed condition, and then in the original form. (4) She refuses to go back with the king who requests her to return with him. (5) the king obtains a son born of her after some period. (6) The king is elevated to the position of a Gandharva after performing the sacrifice and enjoys Urvasi's company for ever, in the land of the Gandharvas, he himself being a Gandharva then. It is this skeleton of the story which the poet infused with life. For adjusting the story for a drama the following changes are introduced by him.

(1) कालिदास has retained the original idea of the curse causing Urvasi's downfall from the heaven to the earth. But the reason for the curse, she has to suffer, is differently given. In the drama, Urvasi's ardent longing for पुरूरवस्, her constant meditation about her lover is shown to be responsible for the mistake she commits in acting her role as लक्ष्मी. The ieda that Urvasi was saved by the king from the hands of the demon केशिन् and the later events in the first act are all the fruit of the imagination of the poet. Thus there is dramatic propriety in introducing Bharata's curse and the cause there of, then the curse by Mitravaruna and the reason stated for it in the original. The idea of the dramatic representaion by Bharata might have struck up to the poet from some references in the नाट्यशास्त्र. The poet might have thought of introduciug the victory of the king over the demon, with due inspiration from the Regveda of (महे यत्त्वा पुरूरवे रणाय वर्धयन् दस्युहत्याय

देवाः।......) i. e. Gods have endowed you with greatness for killing the demons."

(2) To mention the conditions laid down by उर्वशी as per the original reference would have been improper and unbecoming in the drama. So the counter-curse by the Lord Indra has been employed by the poet in its place. The counter curse is that, उर्वशी is to return to the heaven when the king will see the face of the son born to him of her, कालिदास has retained the original idea that उर्वशी will live on the earth for a fixed period, but the cause for her return if it would have taken place is shown to be different than in the original. But Urvasi is described to be pregnant at the time of separation as per the original account too. There is the mention that the king Pururavas obtains his son born of her there also. By putting these two things together, the poet might have invented the counter-curse of Lord Indra.

(3) The poet has retained, the original idea that उर्वशी disappears all of a sudden and after a long search she is seen by the king again, in his drama. But the nature of this event is quite different from the one in the sources of the story. The drama does not show that उर्वशी returns to heaven on account of the non-observing of the conditions or because of the termination of the curse, but the poet describes that she enters the forest prohibited for woman being angry with the king and is turned in to a creeper in that forest and is thus invisible to the king. The poet has invented the सङ्गमनीय gem for bringing about the reunion of the two lovers. The separation is thus shown to be temporary. Besides as उर्वशी has also suffered in that separation, the reunion dawns with all the added charms in the enjoyment. In the original, उर्वशी is said to have been seen by the king in the form of a female swan, but कालिदास replaces that idea by showing her transformed in to a creeper. The idea of trasformation might have been suggested to the poet by the reference to इल transformed in to a woman's form when he entered the forest dedicated to पार्वती. The lamentations of राम, when सीता was abducted by रावण, seem to be before the poet, while writing the IV act.

(4) It was impossible to show that the heroine refused to return even though the hero requested her, for her, previous confessions of love for the king would then bear no significance. Besides the final reunion of the two takes place in the land of the Gandharvas, as per the original story, but the poet had to arrange for the same on the earth alone. Otherwise the reunion would have been possible after the death of the hero. So the poet could not describe that उर्वशी refused to return with the king, and could not make use of the dramatic and vigorous conversation between the king and the nymph, as is shown in the ऋग्वेद.

(5) That the heavenly nymph conceals the fact of her having a son, for many years from the king and that the boy is introduced unexpectedly, are the things imagined by the poet to show how Urvasi was worried to avoid the separation from the king on account of her ardent and sincere love for him.

(6) Instead of showing that the king himself becomes a Gandharva by performing a sacrifice with the fire handed over to him by the Gandharvas, the eternal union is brought about by the blessing of Indra who frees Urvasi from the condition. Indra does so with the expectation of obtaining the help from the king in the impending war against the demons. The greatness of the hero is thus stressed once more in the end.

Along with these main changes introduced in the play the poet has brought about some minor changes too, for giving a more natural and proper gait–up to the dramatic theme. He had the characters of the hero, the heroine and their son as introduced by the original story, before him. He had to weave a net–work of other characters to create interest and conflict in the story. The Queen औशीनरी, the court jester माणवक, the playful friend चित्रलेखा and the clever maid निपुणिका are all created by the poetical fancy of कालिदास. Inorder to create some conflict in the love–story by creating some obstruction in the path of love, the Queen's character is used by कालिदास. The Vidusaka as usual is introduced as the confidant of the hero to whom the king confeses his sentiments of love for उर्वशी. It is he who helps to prolong the Plot, or to create an obstruction though temporary, by his carelessness in dropping down the love letter of Urvasi. The other events in the drama are the poet's own. The meeting of the hero and the heroine in the second and the third act, the surprising self–surrender by the Queen औशीनरी and the sudden change in the tragic atmosphere towards the close of the Act are all added by the poet, by his imagination.

Even though the version as found in the मत्स्यपुराण resembles the one in the Vikramoryasiya, Prof. Kangle thinks that the writer of that Purana might have borrowed the theme from this play, otherwise the credit for the superb imaginative power in weaving such a plot would go to the writer of that Purana. According to him, the nature of the puranas is more of a collection than of original contribution.

" There is also a peculiarity in the mythos of this drama, which indentifies it with the dramatic composition of antiqutiy. Trivial as the incidents may appear, unimportant as may be the loves of the hero and the heroine, both Persons and events are subject to an aweful control, whose interference invest them with a dignity superior to their natural level. Fate is the ruling principle of the narrative and the monarch and the nymph are portrayed as subject to the inscrutable and inevitable decrees of destiny.

" The simplcity of the story does not admit of much display of character, but the timid constancy of उर्वशी is not unhappily contrasted with the irresolute haughtiness of the queen. The poet too has shown himself not unacquainted with the springs of human feelings, and his observations on the relation of the sexes in domestic life are equally shrewd and just. The chief charm of the piece, however is its poetry. The story, the situations, and the characters are all highly imaginative. "

—Wilson.

" Vikramorvashiya has all the charms of a full-fledged dramatic compositon with a special feature that it has maintained to the minutest extent, the unity of action and interest throughout the play. The sense of proportion has never been neglected by the poet in this drama which has resulted in full

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poetic justice to the denounment of the play. Apart from that, the play richly abounds in beautiful portrayals of the character of the heroine who is least jealous, nay, eminently regardful of the status of the married consort of the King, a character noble in itself. Moreever she is respectful towards the feeling of her subjects as well. The next is beautiful descripition of the mother Ganges, the kings capital and the landscape about it. The dignified demeanour of उर्वशी even in her self approach to the lover is very striking. Then, this is the only drama which contains the उन्मादाङ्क in the Sanskrit Literature which so beautifully puts king to ask of every amimate or inamimate object regards in to the whereabouts of his beloved. It strikingly reminds of the poet and his hero of the cloud messenger with a step ahead in the sense that this demeanour of the hero in this drama is attended with the spell of music and dance to impressive delusions.

This art of the poet throws the reader in entire sympathy with the hero and is a device which makes the readers in unison with the hero, an element necessary to the perfect relish of the Rasa......" (Surendranatha astrish edition, introduction page 30)

(10) The प्राकृत passages from Act IV.–

The genuinness or otherwise of the प्राकृत passages is a controversial problem in connection with the study of this play. We agree with the opinion of Shri S. P. Pandit on this point, and regard the additionl Prakrit Passages assigned to the King in the IV Act as later additions. We have discussed this point in details in our notes to the Act IV.

(11) Time and place of the Dramatic Action.—

A period of about 16 to 17 years roll away when the events of the drama from first Act to the last Act take place.

Act I

The place of the scene where first Act is staged is the हेमकूट mountain. This may be supposed to be taking place in the morning, for the king Pururavas is said to be returning after waiting upon the lord sun. The events of the first act probably take place on spring day. There are many references to the spring season in the first three acts of (cf पेक्खदु भवं वसन्तोदारसूअअं अहिराभत्तणं पमदवणस्स). The events in the first Act might have covered about a couple of hours of the morning of some day in Chaitra.

Act II

The incidents of the second act may be said to be taking place, after about one or two days. Prof Kangle suggests that the events of the second act should preferably be taken to be happening on the next day for it would show the intensity of attraction that उर्वशी felt for the king.

The first scene of the second act takes place in the विमानोत्सग place, where निपुणिका fools the विदूषक and takes out the information about the new beloved of the king. The main scene takes place in royal pleasure–park called प्रमदवन. The time when the incidents of the second act are staged is from about 9 A. M. to past mid–day (cf षष्ठे भागे त्वमपि दिवसस्यात्मनः छन्दवर्ती or समयः खलु स्नानभोजनं सेवितुम् or गतं अर्धं दिवसस्य)

Act III

The विष्कंभक is laid in the divine hermitage of Bharata. Some few events in the main scene take place in the palace of the king and rest of action is staged on the terrace of the मणिहर्म्य palace.

The conversation between the two pupils of Bharata appears to have taken place in the evening on the next day after the events of the second act come to an end. The reference to the time for bath of the preceptor in the dialogue between the two students appears to be referring to the evening bath (सायंस्नान). The action of the main scene commences at about sun–set on that day and the act presents the description of the rise of the moon and the spread of night. The day may be the fourth day of the dark half of the Chaitra month as is deduced by prof. Karmarkar from the

व्रत observed by the Queen. Prof. Kangle remarks that the conjunction of the moon and रोहिणी can not take place on the second, third or the fourth day of the dark half of the month of Chaitra. In fact it is not possible on any day in the dark half of that month. It takes place on the fifth or the sixth day in the bright half of that month. This confusin might have been due to inadvertance.

Act IV

The events of the main-scene of the fourth act take place on the गन्धमादन mountain and in the कुमारवन. The conversation between the two nymphs at the begining of the fourth act may be taking place in a heavenly region. The time for the interlude is early morning a little before sun-rise on a day towards the close of summer. The main scene takes place in the rainy season and states that the separation was long one.

'An interval of a dozen of years or more separates the Praveshaka of Act IV from the third Act. The events of in Act V appear to have taken place soon after the king's return from the forest.' —Prof. Bhave.

Act V

The events to the fifth act are staged in the royal place in प्रतिष्ठान. The incidents follow closely upon the kings return to the capital. The act may be begining in the morning since the king is represented to have just finished his bath, when the vulture is said to have carried of the सङ्गमनीय gem. The rest of the events take place in about a couple of hours.

"Thus the incidents in the play fall into two groups that are separated by a wide gulf of time." The action in the first three acts does not require more than a week or so. A period of no less than twelve years separates the events of the third act and the fourth act. The fifth act follows immediately after the fourth and आयुस् is there described to be grown up enough to wear an armour and is coronated as the heir apparent to the throne. From this, it appears that आयुस् must have been about 12 to 16 years old when he is seen in this act.

There is a reference to the waiting upon the Lord sun as given by चित्रलेखा at the close of the III act and at the commencement of the IV th act. Chitralekha says that she is busy in her turn for worship of the Lord Sun in the summer season, and so she does not know how उर्वशी is faring at that time.

From this, Prof. Kangle shows, how the audience may naturally feel that the evnts of the IV th act follow immediataly those in the IIIrd act. Thus even though there is a wide gulf of about twelve to sixteen years in between these two acts, an illusion is created as if they take place only after a year or so.

(12) Kalidasa — as poet and Dramatist

Alekzander Vow Humboldt observes :—

" Tenderness in the expression of feelings and richness of creative fancy have assigned to him his lofty place among the poets of all nations. Kalidasa is a masterly describer of the influence which nature exercises upon the minds of lovers. The scene in the forest which he introduced in the Drama विक्रमोर्वशीयम् is one of the most beautiful poetical productions which have appeared in any time. "

The world recognises Kalidasa as one of the greatest writers, for in him are combined the two characteristics qualities (of being a literary artist and the dramatist.) which are rarely found in one and the same individual. In Shakespeare we find these two characteristics combined. Shakespeare of whom not only England but the whole world is proud passed as a poet as well as a dramatist. Nobody can deny it. It is from this point of view that some scholars would like to compare Kalidasa with Shakespare and Style the former as 'Indian Shakespeare.' We differ with these scholars, for Kalidasa falls too short of the standard of Shakespeare. Still Kalidasa displays his personal charm in his works in the different spheres or fields of Literature. In that alone lies his excellence. Let us study him as a poet or a literary artist first. कालिदास shines in this capacity in his मेघदूतम्, रघुवंश, कुमारसंभव, ऋतुसंहार etc. These works nearly satisfy the definition of काव्य given by the various schools of thought—the अलङ्कार school, or the रस school. According to the former the अलङ्कार or the different figures of speech form the soul of poetry. We find in all these works, उत्प्रेक्षा, अर्थान्तर-

न्यास, रूपक, उपमा etc. Not only do they occur in his poetical works but also are they present in his dramatic works. In मेघदूत and कुमारसंभव we find the sublime hight of poetry. We find a host of उपमाs and उत्प्रेक्षाs marching one after another, and the reader is astonished about the poetical ability of Kalidasa. Let alone the figures of speech and sense, that these are poetical works or composition not because they satisfy the definition of a काव्य given by the school of अलङ्कार but because we find in them the रसपरिपोष or the development of the eight or nine रस or sentiments such शृङ्गार, वीर, करुण etc. The खण्डकाव्य मेघदूत has the विरहरस and it is wonderfully and skilfully brought out by the poet. The reader when reading the काव्य sympathises with the lot of the यक्ष and desires that the lord of the यक्ष should take pity on the यक्ष and unite him with his beloved. कालिदास creates before our mind's eye a vivid heart-rending picture of the यक्ष separated from his beloved and panting for her company. This is the art of a poet. No reader of classical sanskrit poetry can ever deny to कालिदास the title of a literary artist. The reader may take any stanza from any of these works, may study it carefully and every additional reading will bring him new light to appreciate the excellences of Kalidasa. The poetical conceits, the description of the various natural scenes in the light of the main theme of the work, the manner of presenting his subject matter–all point out to the way to his glory as a poet. These works show him as a lover of nature. The flora and the fauna of Nature are not lost sight of by him. In the nature around him he finds the expression of his own thoughts (Act IV विक्रमोर्वशीयम्). This is what we expect ftom a poet. कालिदास possesses this art. The title of a literary artist without any misgiving can be conferred on him. The poetical composition ऋतुसंहार though quite different from others, harps on the same string. The subject of मेघदूत, रघुवंश, कुमारसंभव was rather poetical and any person gifted with the powers of imagination and observation would have developed it, though not quite as successfully as Kalidasa has done. But when we study ऋतुसंहार the subject matter is not the same as that of the other works. A critic with much finer taste and having a strict moral code may not perhaps like the description of a vulgar aspect. He may perhaps resent it. But is this the impression that we get after reading ऋतुसंहार? Surely not. What is responsible for this? The manner of presenting the material at the auther's disposal is perfectly enchanting, poetical and full of ideas and conceits. However strange and queer the reader's views may be, he longs to go through this book and at the end finds Kalidasa the literary artist.

Not only in the works mentioned above we see Kalidasa as a poet, as a literary artist and a lover of nature but even in his three dramas he could not escape from displaying these virtues. Study any one of his three dramas–the मालविकाग्निमित्र, the विक्रमोर्वशीय, and the अभिज्ञानशाकुन्तल and we find him shining briliantly as a literary artist. It is not possible to discuss the three dramas in detail but justice will not be done to कालिदास if some places where Kalidasa shines as a poet are not referred to. Consider the following three stanzas from the विक्रमोर्वशीयम् ।

Act II–11, Act II–23,, Act III–2.

कालिदास plays the role of the poet in the whole of the fourth Act of the विक्रमोर्वशीयम् where he beautifully describes the lunatic condition of the lover.

Or consider the following from the मालविकाग्निमित्र

Act II– 12, III–4, III–5, IV–2, V–4, 5.

In the above stanzas we find Kalidasa as a poet. No reader therefore unless he is an unappreciative critic will deny to कालिदास the title of a poet and literary artist.

Let us now pass to his other excellence viz. his dramatic skill. In the foregoing lines it was pointed out that Kalidasa has three dramas to his credit. But what is the chronological order here ? There is no reliable evidence to form an estimate about the present history of the auther.

We think that the मालविकाग्निमित्र was composed when कालिदास was on the threshold of his dramatic career, then comes विक्रमोर्वशीयम् and last of all शाकुन्तल. The number of heroines in the first is three, in the second two and in the third one only. This descending order of the heronies helps us to draw such a conclusion. Indeed a careful study of his dramas is both interesting and instructive from this point of view. मालविका is a simple, innocent girl and falls a prey to the wrath of the two queens धारिणी and इरावती for no fault of hers. In the 2nd drama, उर्वशी suffers to a certain extent though by no means as badly as मालविका owing to her contrast with the king's beloved औशीनरी. In शाकुन्तल, कालिदास realises his mistake, and does not introduces any rival for शकुन्तला, the heroine of the Drama. The hero is placed in the most awkward position by the introduction of more than one heroines in the drama. Further, all the three dramas treat of a love-story. Each of them demonstrates the development in the poet's idea of love. मालविकाग्निमित्र treats of purely material love. It is all passional and brutal. The विक्रमोर्वशीयम् deals with the love of a recognised courtizan. A purer and a healthier atmosphere prevails in that of the शाकुन्तल. The love that Kalidasa depicts there is universal and pure. There are very few अग्निमित्रs and पुरूरवसs, but good many दुष्यन्तs in this world. Every young man is bound to meet his शकुन्तला and every शकुन्तला her दुष्यन्त in this world theatre but there are few अग्निमित्रs who can afford to flirt with a धारिणी or an इरावती or a मालविका. We find a few पुरूरवसs in this world who can afford to keep an उर्वशी. In the विक्रमोर्वशीयम्, we find a definite improvement over the मालविकाग्निमित्रम्. The dramatist has learned many lessons after he composed the मालविकाग्निमित्रम्. पुरूरवस्'s Love for उर्वशी though not free from passion, is not so passionate as that of अग्निमित्र for मालविका. The character of the Vidushaka and the function of the same character point in the same direction and helps to fix the order of the dramas of कालिदास.

In his real character of conducing to the innocent merriment of the audience and provoking the groundlings to laughter, the vidusaka of the शाकुन्तल far surpasses the vidusaka of Kalidasa's two earlier plays. In his first play कालिदास committes the mistake of giving undue importance to a third-rate character. In the विक्रमोर्वशीयम्, he rectified his error to a certain extent and in his शाकुन्तलम् he assignes to that character the proper place in the drama. We may therefore safely conclude that मालविकाग्निमित्र was written first, then came विक्रमोर्वशीयम् and last of all his शाकुन्तल.

After having fixed the chronological order of his dramas, let us study some of his excellences as a dramatist. What are the requirements of a dramatist? The study of both the occidental and the oriental drama has shown us, that there are two main requisites of a dramatist.—Plot and Characterisation. There is also the third viz. Stagecraft but this is not applicable to the Sanskrit drama as the theatrical implements were not available in the days of the Sanskrit drama. As a matter of fact there were no theatres and this is the main reason for the unstageable character of the Sanskrit Drama. Special theatres were erected in the royal palace and the dramas were staged on special occasions and festivals such as the spring-festival etc. There were no public performances and the masses had not the priviledge and the fortune of witnessing them. When we, therefore, consider Kalidasa as a dramatist we have to omit this altogether and consider the other two viz. plot and characterisation. On the study of his three dramas, we must admit that he completely satisfies these two requirements. Take any of the three dramas and see how he developes the plot. In all the three dramas accidents occasion the production of the love between the hero and the heroine. अग्निमित्र sees मालविका in a picture and is so much enamoured of her beauty that he longs to see her personally, विदूषक comes to his help, effects a quarrel between the two teachers of dancing who exhibit their skill through their respective pupils. अग्निमित्र sees Malavika surrounded by her beauty and pines for her company. In his second drama the king rescues उर्वशी from the clutches of the demon केशिन्. Both of them, पुरूरवस् and उर्वशी fall in love with each other. In the third drama we find कालिदास illustrating the same principle of love at first sight. The King दुष्यन्त is engaged in hunting and follows a deer which turns out to be the deer in the hermitage of कण्व. He comes to the hermitage and is received by शकुन्तला, the adopted daughter of the sage. Both of them fall in love wiht each other. We therefore find that कालिदास believes in accidents. Love is always the consequence of some accident. There are difficulties to overcome for the path of love never runs smooth. We expect that the lovers will be united but not till the obstacles are overcome. Kalidasa, to heighten the effect and the interest of the drama does bring in obstacles and they do increase the charm of the main theme of the drama. The Queen धारिणी is the greatest difficulty in the course of love between अग्निमित्र and मालविका. She does not wish that अग्निमित्र should be united with मालविका. But the dramatist has successfully brougnt out a change in her attitude. She is an aristrocrat and when she knows that मालविका is a princess, herself offers her to अग्निमित्र at the end, thereby fulfiling her promise to मालविका. Similarly the queen in the विक्रमोर्वशीयम् is certainly an obstacle and at the end of the II nd Act the reader is justified in entertaining certain doubts about the union of the lovers पुरूरवस् and उर्वशी. The Queen departs in an angry mood throwing on the face of Pururavas the love letter which was brought to her by the wind. But the third Act alters the whole complexion of the drama. The queen wants to make amends for slighting the prostrations of her lord. She plays here the typical Aryan woman. Kalidasa manages it not haphazardly but quite skilfully. The प्रियानुप्रसादनव्रत which the queen is about to perform helps him to solve his difficulties and herein lies his skill in developing the plot. The difficulties in मालविकाग्निमित्र are not overcome till the end of the drama. इरावती had twice spurned the supplication of अग्निमित्र. धारिणी acts not to further her own interest, but to spare the feelings of her co-wife इरावती whom she loves very much. She can marry Agnimitra to Malavika only with the consent of Iravati and not without it. In the last Act they come to know that मालविका is not a mere servant but a royal princess. They desired that Agnimitra a paramount monarch, a victorious sovereign should not marry a mere servant, however handsome she may be. Now this difficulty is overcome. And the dramatist skillfully brings about the solution in the final catastrophe. In the शाकुन्तल the obstacle in the soomth course of love between दुष्यन्त and शकुन्तला is the curse of the fiery sage दुर्वासस्. If the curse had not been there, the drama would have come to an end much earlier than it ends at present. And see how he overcomes the obstacle. The episode of the fisherman is perfectly natural and the acquision of the अङ्गुलीयक reminds the hero of his having married शकुन्तला secretly in the hermitage of कण्व. The lovers are tormented by the separation, and they pine for each other's company. Ultimately the union is brought about with its all embracing, all pervading result.

Now let us consider the other requisite of a dramatist, viz–characterisation. It must be admitted that in Sanskrit drama characterisation does not appear to have commanded supreme importance but we find that the poets as well as the dramatist have freely exercised their powers and though characterisation as such does not occupy a position of commanding importance in the science of dramaurgy, we possess in Sanskrit drama characterisation of a very high order. Instead of the dramatist following the rules, it is the rules that have follwed them. Characterisation is of two kinds–either to portray highly individualised characters or to present pictures of highly typical men and women. The dramatist's real skill lies in portraying characters that are both individual and universal–characters that are sufficiently individualised but have a permanent interest for all times. This is what Shakespeare and Kalidasa have done. In this, we find them the most wonderful artists having a clear perspective of the human heart. Take any one of the characters in any one of the three dramas of कालिदास – the minor as well as the principal characters, and see how skilfully he bring the individul traits in every one of them. Even the maid servants have their individual elements to display e. g. निपुणिका and बकुलावलिका in मालविकाग्निमित्र, निपुणिका and चित्रलेखा in विक्रमोर्वशीयम् and the two ascetic girls in the शाकुन्तलम्–प्रियंवदा and अनसूया. These are certainly the minor characters, but they can be distinguished from one another on account of their individualisation. What then to speak of the principal characters, पुरूरवस्, दुष्यन्त, अग्निमित्र of the world of men, and मालविका, उर्वशी and शकुंतला of the fair sex. Even secondary charcters such as the विदूषक, the two teachers, धारिणी, इरावती, औशीनरी, गौतम, the two sages काश्यप and दुर्वासस् have their places and importance in the dramas. We-find that the characters of these two artists Shakespere and कालिदास move and speak in their every day life though their dramas were written hundreds of years ago.

कालिदास's great peculiarty which distinguishes him from other Sanskrit dramatists is the skill with which he succeeds in endowing each of his characters a distinct personality. No two characters of his are alike and everybody has traits peculiar to him. We can surely distinguish the three heroes from one another because of their individual elements. कालिदास like Shakespeare works the development of his characters on the basis of contrast. Contrast plays an important part in the delineation of his characters. The sobre and calm sage कण्व is contrasted with the angry and fiery sage दुर्वासस्, प्रियंवदा with अनसूया, मालविका with धारिणी and इरावती, काशिराजपुत्री with the divine courtezan उर्वशी, निपुणिका with वकुलावलिका and so on. The character of काशिराजपुत्री in विक्रमोर्वशीयम् is one of the excellent creations of कालिदास. Her character appeals to us the most. In fact it is due to her प्रियानुप्रसादनव्रत that the union between पुरूरवस् and उर्वशी becomes possible. The fear that the reader entertains in his mind meets its own death in the 3rd Act and the queen departs from the stage creating on the mind of the reader an everlasting impression. With this character can be contrasted those of धारिणी and इरावती. From the 3rd Act where धारिणी begins to realise her mistakes, धारिणी to a certain extent approaches the standard of औशीनरी of the विक्रमोर्वशीयम्. धारिणी of the last three acts is surely equal in dignity and majestic splender to the queen of पुरूरवस्. In इरावती we find a typical woman trying to amend for her mistakes but the brute in her rises up, and we find her an angry, irascible lady. A conflict is going on in her mind but the Satan has the upper hand in her, and therfore she is what she has been.

To crown his skill in the art of characterisation, there is the character of the विदूषक or the clown. The विदूषक of मालविकाग्निमित्र may differ greatly from his prototypes in the later two dramas, but he also retains the characteristics of a baffoon proper. In the treatment of the character of the विदूषक, we find a marked similarity with Shakespeare. कालिदास like Shakespeare holds the view that the drama should be the commixture of the serious element and comic interlude. It should be the successful blending of the two.

The physical deformity of the clown, his lack of intellectual power, his bodily gestures, his strange costume, his characteristics, similes, proverbs and his meagre imagination all these are enough to excite laughter from the audience and

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relieve the tension of the somewhat tragic effect due to the विरहावस्था of the hero. Is not, then, the character of the jester a feather in the cap of the drmatist which he can wear for all times ?

Ruskin said of Shakespeare that he has no heroes, he has only heroines. This remark is applicable to Kalidasa also. His heroines capture us far more than his heroes.

" Kalidasa's women appeal more strongly to a modern reader than his men. The man is the more variable phenomenon and though manly virtues are the same in all countries and centuries, the emphasis has been variously laid. But the true woman seems timeless and universal. I know of no poet unless it be Shakespeare, who has given the world a group of heroines so individual yet so universal–heroines as true, as tender, as brave, as are इन्दुमती, पार्वती, the यक्ष's bride, मालविका, उर्वशी and शकुन्तला. " —Ryder

The poet understood children as completely as he understood women e. g. सर्वदमन in शाकुन्तल and आयुस् in the विक्रम० The poet infact believed that woman's love could never be perfect unless it was blessed with children. Motherhood was the true purpose of a woman's life. प्रजननार्थं हि स्त्रियः सृष्टाः संतानार्थं च मानवाः । " This seems to be his virdict as regards the position of women. Kumar आयुस् of the विक्रमोर्वशीयम् though much older than सर्वदमन is in his own way charming. But we believe that कालिदास liked सर्वदमन more.

Love for external nature :—

The characters of a poet of the human heart and a poet of natural beauty unite in कालिदास almost chemically. Kalidasa indulges in conventionalities. The flora and fauna of nature is quite awake in his mind. He seems to find in nature an expression of his own thouhts and ideas. He gives the condition of the mind of a lover in terms of natural objects and sceneries.

As a dramatic artist Kalidasa has no equal in the Sanskrit Literature. He manages the various incidents in the Drama so successfully that they appear to be leading up to a central action and nothing appears disconnected and untoward. The central theme viz. the love intrigue of the hero and the heroine is never lost sight of, by him. The division of his dramas into Acts has a purpose to serve and as we go on reading one act after another we feel we are distinctly advancing further and further. The way in which he arranges the entrances and exits of his various characters is certainly remarkable. We cannot help remarking here that in मालविकाग्निमित्रम् he suffers from certain defects in the handling of entrances and the exits of the characters. This is because, that drama is his first dramatic composition. All the same his potentiality as a dramatist is certainly present in the readers mind when he reads his मालविकाग्निमित्र. Ordinarily no character is allowed to remain uselessly on the stage. Even small incidents are taken advantage of and made to serve important purposes in the future. Note the Misra–Viskambhaka of the 1st Act and the प्रवेशकs of the 3 rd and 5 th of the मालविकाग्निमित्र in this respect.

कालिदास, possesses great powers of imagination no doubt, but he seems to lack the eye that rolls in a fine frenzy from heaven to earth and from earth to heaven and also the faculty which gives to airy nothing a local habitation and a name.

Does Kilidasa feel the miseries of the world as miseries? Do they disturb his rest? We think not. Kalidasa is an aristocrat since he portrays the lives of Kings and generals in his works. He was surely not a person to weap for other people's distress as the creepers weep for शकुन्तला's miseries and mango blossoms for अग्निमित्र's misfortune. He did not however possess the aristocratic contempt for the populace. He moved in the society in an objective manner. He created an atmosphere of idealism for himself and fought shy of the darker aspects of life. Some elements of his style :–

(1) Easy because he has complete control over the language.

(2) Concise as the lines are compressed. कालिदास is a greater artist than भवभूति. The former suggests or indicates what the latter expresses in forcible language.

(3) Sense of propriety in the selection of a suitable style for every character. Note the style he adopts when the विदूषक speaks or when the hero appreciates the beauty of the heroine or when the heroine is overcome with bashfulness.

His is the वैदर्भी style as opposed to the गौडी or पांचाली of बाण. He is a creative artist and we see his eminence in the use of appropriate similes, उत्प्रेक्षाs or poetical fancies, दृष्टान्त, विरोध, and अर्थान्तरन्यास but never is he found making any special effort for them.

The foregoing lines will thus indicate that the two rarely found characteristics of a poet and dramatist are found in कालिदास. Can we not then say that कालिदास is one of the great authors in the world? He is both a poet of first rate ability and a master dramatist.

(13) Style of Kalidasa :--

It is rightly said "वैदर्भी कविता स्वयं वृतवती श्रीकालिदासं वरम्" कालिदास is one of the leading stylists in the entire field of Sanskrit literature. He has a uniform excellence, eloquence and elegence of style in all his works. वैदर्भी रीति includes the following काव्यगुणs or poetic merits.

श्लेष means Pun, प्रसाद, the simple but attractive language easily understood by any reader without the help of dictionaries, समता means one uniform method of writing, माधुर्य is sweetness of words and of sense, सौकुमार्य is the use of soft consonants, अर्थपूर्ति is the self-sufficiency of the meaning i. e. there is no necessity to assume any other words to follow the writing of a writer, उदारता is the possession of significant adjectives, figures of speech and sense, ओजस् is the energetic and vigourous nature of the diction, कान्ति is the extraordinary beauty of the meaning, gravity and majesty and समाधि is the personification.

(1) Kalidasa's style is वैदर्भी with प्रसाद and माधुर्य outstanding (cf I. 7, 8, 18; II. 7, 20.)

(2) Kalidasa adopts his style to the different characters. The serene style of the Nandi verse, the sweet and homely and comely talk of the अप्सरस्'s, the king's graphic description of the speed of the chariot in the first act, his poetic fancies about उर्वशी, his love-lorn talk, his modest words while addressing नारद, his gentle words while speaking with the queen, and the magnetic and delicate expressions while appealig to उर्वशी's mind, the pathetic wailings in his search for उर्वशी; विदूषक's humorous talk and his jokes with reference to the queen औशीनरी, his expressions of wonder and appreciation of उर्वशी's beauty

and his words indicating his shrewd study of human mind though otherwise a dullard; the modesty of आयुस् expressed in stating his inability to shoulder the yoke of the kingdom in suitable phrases, his craving expressed in his request for the peacock, quite befitting his young age; नारद's dignified and serene words; चित्ररथ's language imitating the one of a courtier; the Chamberlain's words full of generalisations, his characteritsic complaint about his old age; गालव's pendantic explanation of उर्वशी 's mistake in the performance of her role as लक्ष्मी; उर्वशी's words full of delicacy and charm sufficiently voicing her timidity, steadfastness in love and a keen longing for union; चित्रलेखा's words while teasing उर्वशी, her anxiety in her separation from उर्वशी while waiting upon Lord sun expressed in fitting words; the queen औशीनरी's dignified, restrained and clever talk, suggestive of her ideal nature and self-sacrificing attitude worthy of an Indian woman, are some of the instances of the point stated above.

(3) कालिदास excels in beautiful descriptions. cf. The description of the speed of the chariot, the description of the मणिहर्म्य palace as it appears in the evening, the word-picture of नारद coming down to the earth, etc. explain this statement.

(4) कालिदास is concise. He suggestes more than what he expressess. The departing scene in the first act where उर्वशी has a parting glance of the king, the short love letter, etc. are some of the examples thereof.

(5) The poet displays a keen knowledge of psychology and some of his verses are positive gems cf–III. 5, or IV-12, III-10, III—20

(6) He has a keen sense of humour. विदूषक in the विक्रमोर्वशीयम् produces laughter by his standards of comparison selected from the province of food. His shrewd observation of the Queen's self surrender, his friendly rebuke in the words कथमिहैव युवयोरस्तमितः सूर्यः, his noble style of creating laughter at his own cost, while asking if उर्वशी is as beautiful as he is most deformed; or his argument that आयुस् will not feel afraid of him as the boy has already seen a monkey in the hermitage, his witty explanation about the birch-leaf following the divine nymph, and about the king's uneasiness due to hunger are some of the examples of his humour. The poet alternates

a serious scene with a humorous one and so the monotony is avoided. Even though the विदूषक's words are generally meant to tickle the ears of the groundings, here at certain places the fool is quite a clever chap as is seen from his apt remarks.

(7) His use of figures of speech is both charming and varied, his forte being similes, which are characterised by charm, appropriateness, and variety. cf उपमा in महोत्पलं प्रत्युषसीव पद्मिनी। सूत्रं मृणालादिव राजहंसी; संगमे पूर्वदृष्टेव यमुना गङ्गया विना; वृक्षस्य वैद्युत इवाग्निरुपस्थितोऽयम् or स्वभावोक्ति in I. 4 etc.

Many of such figures of speech which will please every appreciative reader, collected in Appendix No. 4

(14) Characterization--

Even though the simplicity of the plot does not much admit of characterizatian, Kalidasa has well succeeded in overcoming this difficulty as will be seen from the following sketches of the characters in the drama.

पुरूरवस्

The king comes on the stage in all the five acts of the play.

In the first act, he introduces himself as पुरूरवस्, to the divine nymphs. He appears to be visiting the Lord sun every day (सूर्योपस्थानात् प्रतिनिवृत्तं पुरूरवसं मामुपेत्य etc). His quick decision and assurance of rescuing उर्वशी, makes रम्भा say "सदृशं खलु सोमादेकान्तरस्य" The king 's confidence in his own power is revealed by his words (किं पुनः तम् अपकारिणं मघोन:) His skill of giving a graphic description is seen from I. 4 अग्रे यान्ति etc. मेनका is confident of his powers and so she says to रम्भा--

'मा ते संशयः भवतु। उपस्थितसंपरायो महेन्द्रोऽपि मध्यमलोकात्सबहुमानमानाय्य तमेव विजयसेनामुखे नियोजयति।' The king with all his bravery is not puffed up with pride. He attributes his victory to the might of Indra. (I. 5)

His sophisticated talk, loving expressions, delicate talk about उर्वशी, the poetical fancy of a रसिक while appreciating उर्वशी's beauty are all well brought out in I. 5, 6, 7, 8. The king is clever enough to suggest the domination of उर्वशी's charms on his mind, in an indirect manner cf. I. 9. He is clever enough, gentle lover as he is, in exploiting every opportunity of praising उर्वशी s beautiful appearnce. The king's thrilling experience at the touch of उर्वशी's shoulders, when the chariot receives a jerk is expressed in I. 11, his reception to चित्ररथ and the modesty of speech (I–15) add to the value of his character. He is equated with नारायण in the point of his valour (I–14) The king's uneasiness after the departure of उर्वशी is equally human and appealing. cf. (I. 18)

The first Act presents the king as a brave warrior; born in the illustrous family of the Moon and the Sun; capabe of obliging even Lord Indra; though outwardly awe-inspiring, inwardly equally soft-hearted; interested in helping the needy; having an impressive personality; falling in love at first sight with उर्वशी who is also struck with his personality and conveys her inner feelings in a skilled and romantic manner. The hero and heroine talk some few sentences with each other in the first Act, but much is said without words. The second Act presents the king as a love-lorn hero, who since his return from heaven remembers उर्वशी alone to this extent that his uneasiness is detected by his queen and the maid निपुणिका. He is shown to be performing his duty, (cf तत्र भवान् वयस्य: कार्यासनादुत्तिष्ठति) though engrossed in thoughts about his new beloved. The king wishes that the secret of his love-affair should be maintained. He resorts to the pleasure garden to relieve himself of his suffering where it grows all the more. He imposes his own feelings on the nautre around, (II. 4, 7, 8) and blames उर्वशी for neglecting his love (II–10, 11) but is overjoyed when he gets the love letter, composed by her. उर्वशी is obliged by the king in the first Act, but now she is desirous of a sweet obligation from him. The king's joy at the meeting with उर्वशी is well expressed in II–17. Everything is void unto him when उर्वशी is called back to heaven by a divine message. The king's request to the wind (II–20) reveal his gentle rebuke. The king's gallantry is seen in his dealings with the Queen औशीनरी who has got the love-letter of उर्वशी, in her hand. The king prefers to bow down and thus appeases the Queen. His descripton of the Moon (II–23) is equally enchanting and is inkeeping with his inward agitation.

The third Act presents the king, as remaining true to his promise and helping the queen in completing her प्रियानुप्रसादनव्रत. His description of love growing more intense when it suffers an obstruction, is enchanting and convincing (III–8). The king knows very well how to please a beautiful lady, as is seen from his words. (III–17, 18, 19 20, 21, 22)

The fourth Act presents the king searching for उर्वशी, in his frenzid condition. It reveals his ardent and deep love for उर्वशी. The king gives a beautiful description both of उर्वशी and nature around. The reunion of the lovers takes place due to the सङ्गमनीय gem.

In the fifth Act the king's fatherly feelings are well brought out. His desire to kill the vulture which has snatched away the gem, his joy on reading the words inscribed on the arrow informing him that he has a son by name आयुस् born of उर्वशी, the immense inward joy that he feels at the sight of the boy, his satisfaction on being blessed with the beloved उर्वशी and a son आयुस्, his dispair on hearing of the impending separation, and finally when united with उर्वशी for ever, as per the words of नारद, his coronating her son and praying for general bliss in the भरतवाक्य, bring out the different shades of his character. It is interesting to note with reference to the poetic personality of the king, that he sings about 112 verses out of the 130 verses in the whole of the play.

उर्वशी

उर्वशी is the centre of attraction of the drama. For her rescue the king is required to fight with the demon केशिन्. The first Act speaks much about her. She is ' उरूद्भवा नरसखस्य मुनेः सुरस्त्री. ' In the words of मेनका she is, ' सुकुमारं प्रहरणं महेन्द्रस्य प्रत्यादेशो रूपगर्वितायाः श्रियः । अलङ्कार, स्वर्गस्य. She feels attracted towards the king, when she comes to consciousness after her rescue from the hands of the demon केशिन् and is clever enough to express volumes about her inward feelings by a single sentence ' उपकृतं खलु दानवैः । ' She must be the creation of the Moon or the Cupid or the spring according to the king पुरूरवस् (I–8). Her personal charms are so fascinating that anyone would feel uneasy in her absence, if once introduced to her. (I–9) Her affection for her friends is equally noteworthy. (I–12). The bashfulness which makes her unable to bid adieu to the king, the clever device of lingering for a some more time on the stage while departing, speak of her intense longing. The second Act presents उर्वशी eager to see the king, bold enough to convey her feeling by a love-letter and reluctant to return to the heavenly world as per the divine message. The third Act informs us how उर्वशी is cursed by Bharata and given a counter-curse by Lord Indra. The queen औशीनरी also surrenders herself and the union of the lovers is easily worked out. उर्वशी in the words of the king is आभरणस्याभरणं प्रसाधनविधेः प्रसाधनविशेषः । उपमानस्यापि सखे प्रत्युपमानं वपुस्तस्याः । (II–3).

The fourth Act presents her turned into a creeper, but we know much about her person, through the king's talk.

Finally in the fifth Act she is shown to be a loving mother and a sincere and devoted wife too, and is overjoyed to hear from नारद that she is no more required to return to the heaven. Her expressions right from उपकृतं खलु दानवैः in the first Act to the last one अहो शल्यं मे हृदयादपनीतम् in the fifth Act reveal her sincere affection for the king.

उर्वशी knows how to respect the elderly Queen औशीनरी and her advice given to आयुस् about bowing down to the Queen, raises her in our admiration.

The character of उर्वशी has been severlly criticised by our reverd guru the late Lt. Col. A. B. Grjendragakar as follows ' The विक्रमोर्वशीय deals with love of a recognised courtezen, who accidently meets a brave warrior, characteristically captivates him in the coquettish meshes of her hot passion and holds him captive for years together with all those arts of fascination that she as a heavenly hetaria knows well. With remarkable skill and insight, कालिदास gives us here the true picture of a courtezan's affection, how of her own accord she makes bold advances to her lover, how in their first meeting she sits quite close to the king so much as evoke from the विदूषक humorous reproof, how she grows concerned at the knowledge that the king is attached to his wife and has respect for her, how in her relations with her lover her sole object is the gratification of her brute passion and how with that end in view she unscrupulously prefers to undergo separation from her son in a most unmotherly fashion. The indessoluble and extra–ordinary hold that the hetaria has secured on पुरूरवस् is so complate that the poor king actually goes mad in her absence. And when in his helpless insanity the duped monarch wanders about in the forest, piteously crying out to his beloved, the poet seems to teach the lesson that the passion for a courtezan ends in a misery."

We humbly differ with our Guru in this matter and feel that उर्वशी's character should be discussed with some poetic sympathy. We quote in our support the authority of shri Aurobindo who writes about उर्वशी as follows:—

'Such then is उर्वशी, Narain born, the brightness of sunlight the blush of the dawn, the multitudinous laughter of the sea, the glory of the skies and the leap of the lightning, all in brief that is bright, far off, unseizable and compellingly attractive in this world, all too that is wonderful sweet to the taste and intoxicating in human beauty, human life, the joy of human passion and emotion; all finally that seizes, masters and carries away in art, poetry, thought and knowledge, is involved in this one name. Of these outword brilliances कालिदास's conception of उर्वशी is entirely void. His presentation of her is simply that of a beautiful and radiant woman deeply in love. Certainly the glories of her skiey residence, the far–off luminousness and the free breath of the winds are about her, but they are her atmosphere than part of herself. The essential idea of her is natural, frank and charming womanliness, timidity, a quick temper, a harmless petulance and engaging childishness, afterwards giving way to a matronly sedateness and bloom, swift, innocent and frank passion, warm affections as mother, sister, friend, speech always straight from her heart, the precise elements in fact that give their greatest charm to ideal girlhood and womenhood are the main tones that compose the picture.— There is also a sensitiveness in her love, a quickness to take alarm and despond which makes her very human. If this is jealously it is quick and generous ealousy having nothing in it of " jealous baseness'; it is hardly more than the quick rush of hasty temper which leads to her separation from पुरूरवस्, but rather a panic born of timidity and an extreme diffidence and ignorance of the power of her own beauty. Her terror and collapse in the episode of the abduction and rescue, though not 'Apsara–like' is neverethaless attractively human and seizes our sympathies for her from the outset.

This detail is very corefully observed and emphasized as if कालिदास wished to take especial pains to prevent even the most hidebound commentator from reading into her character any touch of the heavenly courtezan. The ostentations, splendours, the conscious allurements of the courtezan are not there, but rather a divine simplicity and white condour of soul. It is from an innate purity and openness that the frankness and impulsiveness of her love proceeds. Incapable of disguise, hastily open, direct in words, overtremuously playful at times, she is easily dashed in her advances and quick to distrust her merit. And she can be very sweet and noble too, even dignified as in a few utterances of the third Act, her reunion with पुरूरवस् in the Fourth and all through the Fifth where she is wife and mother, and while longing the girlishness, petulance to playfulness of the earlier scenes has greatly depened her charm.

I see nothing of the heavenly courtezan which some overprecise commentators insist on finding in her; within the four corness of the play which is all Kalidasa allows us to consider, she is wholly delightful, innocent, even modest, at any rate not immodest. Certainly she is more frank and playful in her love than शकुन्तला or even मालविका could venture to be, but something must be allowed to a goddess and her demeanour is too much favoured with timidity, her advances too easily dashed to give any disagreeable impression of forwardness. उर्वशी doubtless is not so noble and strong a portraiture as शकुन्तला but she is infertor to no heroine of Sanskrit Drama in beauty and sweetness of womanly nature.'

About abandoing आयुस्, we may say— "She has acted under hard conditions. Here the circumstances excuse it, not justify उर्वशी. She has chosen the lesser of two evils; for by keeping आयुस् she would have lost both her child and पुरूरवस्.

By delivering him into wise and tender hands, she has insured his welfare and for her part only anticipated the long parting which the rule of education in ancient India demanded from parents as their sacrifice to the social ideal; but it is not from material insensibitity that she bears quietly the starvation of the mother within her. Knowing that the child was in good hands she solaces herself with the love of her husand. When he returns to her, there is a wonderful subdued intensity, characternistic of her simple and fine nature in the force with which that surpassed passion awakes to life, she approaches her son, wordless, but her " veiled bosom heaving towards him and wet with sacred milk," in her joy over him she forgets even the impending separation from the husband to avert which she has sacrificed the embrace of his infancy. It is this circumstances not any words, that testifies to the depth of her maternal feeling, her character forbids her to express it in splendours of poetic emotion. A look, a few ordinary words are all; if it were not for these and the observations of others, we should have to live with her daily before we could realise the depth of feeling behind her silence."

(Kalidasa, second series pages 44 to 77
by Sri Aurobindo)

औशीनरी

The character of the Queen औशीनरी is unique in itself. Though possessed of the natural jealousy, she raises herself to the sublimes heights of sacrificing her pleasure for the sake of her husband.

" The motif of her appearance is the same conventional element of wifely rivalry, the jealously of the rose-in-bloom against the rose-in-bud, that has formed the whole groundwork of the मालविकाग्निमित्र. There the ground-work, here its interest is brief and episodical. And yet none of the more elaborated figures in the earlier plays, not even धारिणी herself is as fine and deep a conception as the wife of पुरूरवस्. Princess of काशि, daughter of उशीनर acknowledged by her rival to deserve by right of her noble majesty of fairness the style of Goddess and of empress, we feel that she has a right to resent the preference to her even of an अप्सरस् from heaven and the eompleteness of पुरूरवस्'s absorption in उर्वशी gives a tragic significance to her loss which is not involved in the lighter loves and jealousies of विदिशा. The character is more profoundly and boldly conceived. The passion of her love strikes deeper than the mere hey–day of youth and beauty and the senses in इरावती, as the noble sadness of her self–renunciation moves more powerfully than the kind and gentle wilfulness of Queen धारिणी."

माणवक

The विदूषक's character is used to create laughter and also for creating some obstrction by his folly, to prolong the plot. His dropping of the love–letter serves such a purpose. He is not of much use to the king in his love matter except being a patient listener, a sympathiser in distress and a shrewd observer. His characteristic fondnes for food and presents, is shown as usual. He would not appreciate the heaven, for there is nothing to eat and nothing to drink. His wit is quite sharp. He is proud of his friend's beauty and feels confident that उर्वशी cannot forget the king. His inference or hope about the birch–leaf, if it would be the love–letter of उर्वशी and the hope that the boy would be आयुस् himself remarkably go to prove that the words of a Brahmin cannot be untrue.

This माणवक is kind–hearted and requests the king to be at least courteous with reference to the Queen औशीनरी. With all his humours, his quick wit, fondness for food, sleep, and presents, he impresses the audience.

चित्रलेखा

चित्रलेखा with her sincere affection for उर्वशी, her ready wittedness, her cunning observation of the king's mind as well of the mind of the Queen औशीनरी, her playful jokes, her anxiousness about उर्वशी resembles प्रियवंदा from the शाकुन्तलम्.

" The timid, warm–hearted रम्भा easily despondant, मेनका

with her royal gift of speech and her high confidence, सहजन्या of more silent, less imaginative, more practical type than the other two"; The clever maid निपुणिका working for the happiness of the Queen औशीनरी; चित्ररथ the king of the Gandharvasl with his dignified appearance and courtier's style; नारद with all his sage-like serenity and brightness, without the usual कलहप्रियत्व; the कञ्चुकिन् characteristically complaining of he old age and burdened by the heavy task of protecting the harem, but still having an eye for the beauty of nature around; सत्यवती, a friend of उर्वशी with all her simplicity as a hermit-woman, but hiding the true cause of returning the boy to avoid any disturbance to उर्वशीs mind, and the prince आयुस्, glad enough to be introduced with his parents, modest in refusing to accept the kingdom, proud of his divine mother, are the other characters that strike us with their individuality.

(15) A note on the constituted Text.—

We have based the text of this edition on a critical study of Mss. collations of the Vikramorvasiyam, available in the edition of Shri S. P. Pandit (Bombay Sanskrit series. No. XVI, 3rd edition, Bombay 1901.) and that of Dr. Friedrich Bollensen (St. Petersburgh, 1846), who has also made use of the Mss. collation used by Robert Lenz-in his edition of the play. (Vide apparatus criticus and Urvasiam, Berolin, 1834.) The text commented upon by रंगनाथ in the Nirnayasagar edition of the play has been also consulted by us, '

We have followed the accepted principles of depending wholly upon the evidence of the Mass, in setting the text. Whenever there is a difference of some reading, we have accepted the reading supported by the evidence of the majority of Mss. रंगनाथ follows the longer version of the text and comments upon the additional prakrit verses taking them to be genuine.

For the comparative study of the readings we have given important V. L. in the footnotes to the text. The abbreviations in this connection used by us are as follows:-

B-Bollensen's edition. (St. Petersburg. 1846.)

K-काटयवेम (Prof. C. D. Shastri's edition Lahore, 1929.)

P.–S. P. Pandit (Bss. XVI)
R–रंगनाथ (निर्णयसागर edition.)

The two commentators.

From the concluding stanza of his commentary it appears that रंगनाथ wrote his commentary in (1712 Vikrama Samvat) नयनधरणि भूभृद्भूमितेऽब्दे) i. e. 1656 A. D. His father's name was बालकृष्ण and he was born in the family of Srimbekara. (श्रीम्बेकरोपनाम श्रीरङ्गनाथ तनूजने ! श्रीबालकृष्ण विदुषो जगज्जानातु पुस्तकम्). रंगनाथ follows a more elaborate version of the text, and shows a good knowledge of rhetoric and often quotes Bharata and other writers. He gives a Sanskrit छाया of the prakrit text that he comments upon. Even though his explanations are at times acceptable, they are equally fancifal at some plaees. रंगनाथ gives many alternative readings but does not discuss them.

काटयवेम calls his commentary as कुमारगिरिराजीय as he was the minister of Reddi prince, Kumaragiri of Kondavidu about 1408 A. D. The introductory stanza of his commentary on the अभिज्ञान शाकुन्तल shows that his name was वेभ भूपाल. His father's name was कट and काटय was the name of an ancestor of the commentator. काटयवेम has written commentaries on all the three plays of कालिदास as well on the मेघदूत.

DRAMATIS PERSONÆ

MALES

सूत्रधारः—The stage-manager.
पारिपार्श्वक:—An actor, an assistant to the Sūtradhāra.
पुरूरवस्—King of Pratisthāna, the Hero of the play.
माणवक:—The Vidūṣaka, the confidant of the King.
आयुस्:—The son of Purūravas.
नारद:—A divine sage, son of Brahmā.
चित्ररथ:—King of the Gandharvas.
कञ्चुकिन्—The chamberlain.
पल्लव: }
गालव: } —Two pupils of the sage Bharata.

FEMALES

उर्वशी—A heavenly nymph, the Heroine of the play.
चित्रलेखा—Another nymph, her confidante.
सहजन्या, रम्भा }
मेनका, अप्सरस: } –Other nymphs, companions of Urvaśī.
देवी—The queen of Purūravas and daughter of the king of Kasi.
निपुणिका—A maid of the Queen.
तापसी—A Female ascetic named Satyavatī.
परिजनः—Maid-servants of the Queen.
यवनी—A female attendant of the King.

OTHER CHARACTERS MENTIONED

इन्द्र:—The lord of the gods and king of heaven.
केशिन्—A demon.
भरत:—A holy sage, the traditional founder of the Indian drama.

महाकविश्रीकालिदासविरचितं

विक्रमोर्वशीयम्।

THE
VIKRAMORVAŚĪYAM
OF
KĀLIDĀSA

अथ

विक्रमोर्वशीयम् ।

प्रथमोऽङ्कः ।

वेदान्तेषु यमाहुरेकपुरुषं व्याप्य स्थितं रोदसी
यस्मिन्नीश्वर इत्यनन्यविषयः शब्दो यथार्थाक्षरः ।
अन्तर्यश्च मुमुक्षुभिर्नियमितप्राणादिभिर्मृग्यते
स स्थाणुः स्थिरभक्तियोगसुलभो निःश्रेयसायास्तु वः ॥ १ ॥

श्लोक १–स्थिरभक्तियोगसुलभः स्थाणुः वः निःश्रेयसाय अस्तु । सः, यं वेदान्तेषु रोदसी व्याप्य स्थितं एकपुरुषं (इति) आहुः, यस्मिन् ईश्वरः इति शब्दः अनन्यविषयः यथार्थाक्षरः नियमितप्राणादिभिः मुमुक्षुभिः यः च अन्तः मृग्यते ।

रङ्गनाथकृत प्रकाशिका ।

गण्डसिन्दूर मार्तण्ड खण्डिताघतमश्चयः ।
शुण्डोत्क्षिप्तारिवृक्षोऽसौ रक्षताद्गणनायकः ॥
श्रीबालकृष्णपितरं विद्वद्वृन्दशिरोमणिम् ।
नत्वा नारायणाख्यं च पितृव्यं विबुधोत्तमम् ॥
श्रीकालिदासरचितत्रोटकस्य यथामति ।
रङ्गनाथेन विदुषा व्याख्या विख्यापयिष्यते ॥
यदत्र मोहतः किंचिद्विच्युतं तद्बुधोत्तमैः ।
परोपकाररसिकैः संशोध्यं शुद्धमानसैः ॥

प्रारिप्सितग्रन्थस्य निष्प्रत्यूहसमाप्तिकामनया मङ्गलं मनस्यनुसंदधत् अन्यार्थानीयमानपानीयभृतकुम्भस्येव नान्द्या सूत्रधारः मङ्गलत्वमभिसंदधद्वा नान्दीमवतारयति । वेदान्तेष्विति । स स्थाणुः शिवो वः सामाजिकानां निःश्रेयसाय मोक्षाय अस्तु । चतुर्थ्यां निमित्तत्वमर्थः । तथा च मोक्षनिमित्तम् अस्तु इत्यर्थः । मोक्षं ददातु इति यावत् । ‘तुमर्थाच्च’ इति तुमर्थे वा चतुर्थी । निःश्रेयसं दातु-

VIKRAMORVAŚĪYAM

Act I

TRANSLATION

May the Eternal One, easily attainable by steady devotion and concentration, bless you with emancipation—the Eternal One, described in the Vedantās as the Sole Being, outstationing after encompassing the heaven and earth, to whom the desigation "Īśvara" inapplicable to any one else is significant in every way, inwardly sought after by the freedom-seekers, with the vital airs well-controlled. (1)

अस्तु इत्यर्थः । 'स्थाणुः कीले हरौ' इति त्रिकाण्डी । हरे प्रवृत्तस्य स्थाणुपदस्य प्रवृत्तिनिमित्तप्रदर्शनं च— 'स्थाणुवत् निश्चलो यस्मात्स्थितः स्थाणुः अतः स्मृतः' इति पुराणेषु । शिवस्य मोक्षहेतुत्त्वं च 'स एव मोक्षस्थिति नाशहेतुः' इति श्वेताश्वतरे । तदेतत् सकलं विश्वं स हि विश्वाधिकः शिवः । स एव जगतां नाथः स तु संसारमोचकः ॥ इति पाराशरः । अन्यत्र च बहुषु स्थलेषु सुप्रतीतम् एव । ननु यदि स स्वभाव एव तस्य, तर्हि किमिति स लोकैः सेव्यते इति आशङ्क्याह–स्थिरेति । स्थिरः विषयादिना अनुच्छेद्यः भक्तियोगः भक्ति प्राप्तिः, तथा सुलभः सुप्राप्यः । 'आराध्यत्वेन ज्ञानं भक्तिः इति उदयनाचार्याः । शिवस्य भक्तिप्राप्यत्वं प्रतीतम् 'भावग्राह्यमनीडाख्यं भावाभावकरं शिवम् । इति श्वेताश्वतरे । भक्तियोगेत्यनेन हरे भक्तिरपि पूर्वपूर्वानेकजनुरर्जितसातिशयसुकृतसंभारतो भवति इति ध्वनितम् । यद्वा स्थिरा भक्तिः योगः ध्यानं च ताभ्यां सुलभः । स्थिरभक्तिपूर्वकध्यानैकगम्यः इत्यर्थः । ध्यानगम्यत्वमपि उक्तं कैवल्योपनिषदि–'श्रद्धाभक्तिध्यानयोगादवेहि' इति । श्रद्धाभक्त्योः भेदः आचार्यैः उक्तः–'वेदबोधितफलावश्यंभावनिश्चयः 'श्रद्धा' इति । योगस्वरूपं च उक्तं कठवल्ल्याम्–'यदा पञ्चावतिष्ठन्ते ज्ञानानि मनसासह । बुद्धिश्च न विचेष्टति (न्ती) तामाहुः परमां गतिम् । तां–योगमिति [मन्यन्ते स्थिरामिन्द्रिय धारणाम् ॥ ' इति] । स कः इति अपेक्षायां आह–वेदान्तेष्वित्यादि वाक्य त्रयम् : वेदान्तेषु उपनिषत्सु यं एकपुरुषं आहुः । तत्त्वविदः इत्यर्थात् । ननु एकादशरुद्राः सन्ति तत्किमेकस्य सेवनेन मुक्तिः उत सर्वेषाम् । आद्ये कारणानिर्णयेन कार्यस्य असंभवः । द्वितीये तु सर्वेषां एकदा सेवनासंभव इति दूरापास्तम्, तस्मात् मुक्तिरूपं फलं इति चेत् तत्राह–एकेति । एक एव रुद्रो न द्वितीयाय तस्थे । ' इत्यादि तैत्तिरीये । एकत्वं च उक्तं–अथर्वशिरोपनिषदि–'स एको यः एकः स रुद्रो यो रुद्रः स ईशानो य ईशानः स भगवान्महेश्वरः' इति । तथा च एकादशत्वप्रवादस्तु प्रापञ्चिकः ।

(नान्द्यन्ते)

सूत्रधारः—अलमतिविस्तरेण[१]। (नेपथ्याभिमुखमवलोक्य ।) मारिष इतस्तावत् ।

ज्ञानमार्गे तु स एक एव, तस्य च सूपपन्नमेव सेननेन मुक्तिदातृत्वम् इति भावः। **पुरुषमिति** । निखिलभक्ताखिलकामनापूरणसमर्थम् इत्यर्थः । पुरुषत्वं च अस्य 'पुरुषो वै रुद्रः सन्महो [नमो] नमः । वृक्ष इव स्तब्धो दिवि तिष्ठत्येकस्तेनेदं पूर्णं पुरुषेण सर्वम् इत्यादि तैत्तिरीये । इत्यादिषु बहुषु वेदान्तेषु दृष्टम्। वेदान्तेषु इति च उपलक्षणं पुराणादिषु अपि द्रष्टव्यम् । स्कान्दे शंकरसंहितायाम् उपदेशकाण्डे–इदं सदैव सौम्याग्रे यदीयं लक्षणा श्रुतिः। मह एवेति तद्ब्रह्म पुरुषः सन्महान्नमः ॥ इति तथा सूतसंहितायां शंकरगीतायाम् –' इन्द्रिय– ' इत्यारभ्य 'पुरुषो नाम संपूर्णः शिवः सत्यादिलक्षणः । साम्बमूर्तिधरो नान्यो रुद्रो विष्णुरजोऽपि च ।। इत्यादिना उक्तम्। वेदान्तेषु इति अनेन एव तदाह–सकलप्रमाणेषु मूर्धन्यं प्रमाणं श्रुतिः, तल्लाभे किं प्रमाणान्तरगवेषणयेति । उत्कर्षकं विशेषं आह–**व्याप्येति**। रोदसी द्यावापृथिव्यौ व्याप्य स्थितम् । रोदसीति रोदः शब्दस्य सान्तस्य द्विवचनम् । 'भूद्यावौ रोदस्यौ रोदसी च ते । ' इत्यमरः । सान्ते " रोदः क्लीबे रोदसी स्त्री दिवि भूमौ पृथक् पृथक् । सहोक्त्याप्येतयोरेतौ रोदस्यौ (रोदसी) तथा ।। ' इति रूपचिन्तामणिश्च ।। 'व्यापको हि भगवान् रुद्रः' इति अथर्वशिरोपनिषदि । 'सर्वाननशिरोग्रीवः सर्वतोऽक्षि शिरोरुहः । सर्वव्यापी स भगवांस्तस्मात्सर्वगतः शिवः । ' इति श्वेताश्वतरे । **यस्मिन्निति** । यस्मिन्नभवे ईश्वर इति शब्दः अनन्यविषयः एतन्मात्रवाचकः । यथार्थाक्षरः । यौगिकः इत्यर्थः । ईश्वरत्वं च अस्य सकलश्रुति सिद्धम् । तथा हि– ईशानः सर्व विद्यानां ईश्वरः इत्यादि तैत्तिरीये । श्वेताश्वतरेऽपि 'तमीश्वराणां परमं महेश्वरं तं देवतानां परमं च दैवतम् । पतिं यतीनां परमं पुरस्ताद्विदाम देवं भुवनेशमीड्यम् ।। ' इति । क्लेशकर्मविपाकाशयैरपरामृष्टः पुरुषविशेष ईश्वरः इति' पातञ्जले । ईष्ट इतीश्वरः । 'स्थेशभास– ' 'इति वरच् । सर्वव्यापित्वाद्वा अश्नुत इतीश्वरः । 'अश्नोतेः ' इत्यनेन औणादिको वरट्, उपधाया ईत्वं च । **अन्तरिति** । चः पूर्वेण सह समुच्चयार्थः । यो नियमिताः प्राणादयः प्राणापानसमानव्यानोदानाख्या वायवो यैः एतादृशैर्मुमुक्षुभिः अन्तर्हृदये मृग्यतेऽन्विष्यते । पुरुषस्यान्तर्मार्गणं उक्तं याज्ञवल्क्येन– ' अथैकं परमात्मानं परमानन्दविग्रहम् । गुरूपदेशाद्विज्ञेयं पुरुषं कृष्णपिङ्गलम् । ब्रह्म ब्रह्मपुरे गार्गि (मार्गे) दहराब्जे खमध्ये (ध्यमे) अभ्यासात्तं प्रपश्यन्ति सन्तस्त्वं तथा कुरु च । ' इत्यादिना । सर्वव्यापि ज्ञानेन मोक्षप्राप्तिरुक्ता श्वेताश्वतरे– 'अतः परं ब्रह्म परं बृहन्तं यथानिकायं सर्वभूतेषु गूढम् । विश्वस्यैकं परिवेष्टितारमीशं तं ज्ञात्वामृता भवन्ति ।। ' अन्त-

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[१] Reading of R. K. omits it.

(At the end of the salutation.)

Sūtradhāra : Enough of prolixity. [Looking towards the curtain.] Hullo ! Mārisa, will you come here ?

मर्गिणं निःश्रेयसार्थम् एव इति मुमुक्षुभिः इत्यनेन ध्वन्यते। एतेन यः सकलोपनिषत्सु एकत्वपुरुषत्वेश्वरत्वान्तः- स्थत्वमोक्षहेतुत्वादिधर्मविशिष्टो गीयते स युष्माकं सुखसंपत्संपादको भूयादित्यखण्डार्थः ॥

'आशीर्नमस्क्रियारूपः श्लोकः काव्यार्थसूचकः। नान्दीति कथ्यते' इति मातृगुप्ताचार्योक्तम्, 'आशीर्यत्र नमस्क्रिया च शशिनः संकीतर्नं वस्तुनो निर्देशः' इत्यादि नाटचलोचनकारोदितम्, समुच्चिार्थतात्पर्यं तद्वस्तु सुधियां मतम्'। इति नाटकस्य मुख्यार्थसूचका नान्दीति कल्पतरुकारकथितं च नान्दीलक्षणमनुसंधाय काव्यार्थसूचनम् अपि अत्र एवं अवगन्तव्यम् । वेदस्यान्तेष्विति केषु प्रदेशविशेषेष्विति यावत् । 'अन्तो नाशे मनोहरे। स्वरूपेऽन्तं मतं क्लीबं न स्त्री प्रान्तेऽन्तिके त्रिपु ॥' इति विश्वलोचनः । अनन्यसामान्यप्रजापालनदयादाक्षिण्यादि योगाद्यं पुरुषं एकं मुख्यं आहुः वर्णयन्ति। बुधा इति शेषः। रोदसी द्यावाभूमी व्याप्य स्थितम्। निजकीर्त्येति शेषः । यस्मिन् राजनि ईश्वर शब्दो यथार्थाक्षरो निग्रहानुग्रहादिप्रभुशक्तिसंपत्तेरिति भावः। चोऽप्यर्थे। तथा च नियमितप्राणादिभिः मुमुक्षुभिरपि समलोष्टाश्मकाञ्चनैरत्युदासीनैरपीत्यर्थः। राजा अन्तः अन्तकरणे मृग्यते चिन्त्यते। नैतादृशो धर्मशीलो जगति दृष्टपूर्व इति सर्वदा चेतस्यनुसंधीयत ते (तस्य सुधियः) इति भावः। स्थाणुः स्थिरतरः। अतिधीर इति यावत्। यद्वा स्थाणू रुद्ररूपः। तदंशत्वात् । स्थिरा भक्तिः यासां प्रजानां ताभिर्योगेन चित्तानुसरणरूपेणोपायेन सुलभोऽभिगम्यः। यद्वा 'स्थाणुस्थिर–' इति निर्विसर्गान्तं पाठमङ्गीकृत्य स्थाणुवत्स्थिरः केनाप्यनुच्छेद्यो भक्तियोगेन सुलभश्च। पश्चात्कर्मधारयः। यद्वा भक्तिर्भागो–राजग्राह्यस्तद्योगो यस्य स चासौ सुलभश्च । भागरूपेण वा योगेनोपायेन सुलभ! । यद्वा स्थिरा भक्तिः अर्थात् राजनि यस्या उर्वश्यास्तया योगेनार्थात् संगमनीयाख्यमणिसंबन्धेन सुलभः सुप्रायः। तस्या वा योगेन पूर्वोक्तोपायेन सुलभः। एतेनास्योर्वशीकामुकत्वम् लतारूपायाश्चास्याः संगमनीयद्वारा संगम इत्याद्यसूचि। 'योगश्चारे पूर्वलाभे सूत्रे विस्रब्धघातिनि। उपाये संगतौ यानौषधसंनाहयुक्तिषु ॥" इति त्रिकाण्डी शेषः। एवं विशेषगणविशिष्टः सः प्रसिद्धविभवो विशेषणमहिम्ना विशेष्यलाभात्पुरूरवा वः युष्माकं सभासदां निःश्रेयसाय प्रायेण योगक्षेमादिरूपकल्याणायास्तु भवतु इति ॥ १ ॥

नान्द्यन्त इति । समनन्तरमेव वक्ष्यमाणलक्षणया नान्द्या अन्ते सूत्रधारः प्रविशतीत्यर्थः। क्वचित्पुस्तके 'सूत्रधारः' इत्यस्यान्ते द्वितीयोऽङ्को दृश्यते । स च सूत्रधारः प्रविशति वदति चेति क्रियाद्वयसूचनार्थः। सूत्रधारो नाम सूत्रं सबीजकं-

(प्रविश्य)

पारिपार्श्वकः—भाव अयमास्मि ।

सूत्रधारः—मारिष बहुशस्तु परिषदा पूर्वेषां कवीनां दृष्ट[1] प्रयोगबन्धः । सोऽहमद्य विक्रमोर्वशीयं नामापूर्वं नाटकं[2] प्रयोक्ष्ये। तदुच्यतां पात्रवर्गः स्वेषु स्वेषु पाठेष्व[3]संमूढैर्भवितव्यमिति ।

पारिपार्श्वकः—यदाज्ञापयतिः भावः । (इति निष्क्रान्तः)

सूत्रधारः—यावदिदानीमार्यमिश्रान्विज्ञापयामि ।

(प्रणिपत्य)

प्रणयिषु वा दाक्षिण्यादथ वा सद्वस्तुपुरुषबहुमानात् ।
शृणुत मनोभिरवहितैः क्रियामिमां कालिदासस्य ॥ २ ॥

श्लोक २–प्रणयिषु दाक्षिण्यात् अथवा सद्वस्तुपुरुषबहुमानात् अवहितैः मनोभिः कालिदासस्य इमां क्रियां शृणुत ।

नाट्यानुष्ठानं धारयति प्रवर्तयतीति सूत्रधारः । मातृगुप्ताचार्याः अपि आहुः– ‘ चतुरातोद्य निष्णातोऽनेकभाषा समावृतः । नानाभाषणतत्त्वज्ञो नीतिशास्त्रार्थ तत्त्ववित् । वेषोपचारचतुरः पौरेक्षणविचक्षणः नानागतिप्रचारज्ञो रसभावविशारदः ॥ नाट्यप्रयोगनिपुणो नानाशिल्पकलान्वितः । छन्दोविधानतत्त्वज्ञः सर्वशास्त्रविचक्षणः ॥ तत्तद्गीतानुगलयकलतालावधारणः । अवधाय प्रयोक्ता च योक्तॄणामुपदेशकः ॥ एवं गुणगणोपेतः सूत्रधारो निगद्यते’ इति । अत्र च ‘सूत्रधाराख्यो भरतो नट एव दिक्पालस्तुतिजर्जरपूजादिनान्द्यन्तं पूर्वरङ्गं जवनिकान्तर्विदधीत । तस्मिश्च विनिर्गते रङ्गभूमावागते सूत्रधार समालंकारगुणोऽन्यः स्थापकाभिधो नटो वैष्णवस्थानकादिना–सूत्रधारवत्प्रविश्य काव्यमास्थापयेत्सूचयेत् । अत एव वक्ष्यमाणेन ‘ नटी विदूषको वा ’ इति सूत्रधारलक्षणे स्वसमवेषस्थापकाख्यनटेन सूत्रधारेण च संलाप इति संगच्छते’ । इति केचिदाहुः । अपरे तु ‘ दिक्पालस्तुतिजर्जरपूजान्तमेव पूर्वरङ्गं नान्दीव्यतिरिक्तं कृत्वा सूत्रधारे विनिर्गते तत्समगुणत्वस्थापक एव सूत्रधारो नान्दीं जवनिकान्तः पठित्वा रङ्गभूमावागत्य काव्यमास्थापयेत् ।’ इत्याहुः । ‘इदानीं पूर्वरङ्गस्य सम्यक्प्रयोगाभावादेक एव सूत्रधारः सर्वं प्रयोजयति ’ इति साहित्यदर्पणकारः । ‘ रङ्गं प्रसाद्य मधुरैः श्लोकैः काव्यार्थसूचकैः ऋतुं कंचिदुपादाय भारतीं वृत्तिमाश्रयेत् । भारती संस्कृतप्रायो वाग्व्यापारो नटाश्रयः ।

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[1] B. R. however, we follow K. परिषदेषा पूर्वेषां कवीनाम् दृष्टरसप्रबन्धा । [2] सोहमद्य कालिदासग्रथितं विक्रमोर्वशीयं नाम त्रोटकम् । [3] स्वेषु स्थानेष्ववहितैर्भवद्भिर्भवितव्यम् B.

(*Entering*)

Pāripārśvaka : Here I am, Sir.

Śūtradhāra : O Māriṣa, the Assembly of learned people has very often witnessed the enactment of the plays of ancient dramatists. To-day I intend staging the extra-ordinary play, called ‘ Vikramorvaśīyam ’. Therefore, instruct the dramatis personae to be attentive to their respective roles.

Pāripārśvaka : As your Lordship commands.

(*Exit.*)

Śūtradhāra : Now I entreat the learned people here. (With a bow) You will please listen with rapt attention this literary composition of Kālidāsa, either through your courtesy towards us, your humble friends or through your great regard for the excellent plot and the noble hero. (2)

पदैः प्ररोचनायुक्तैर्वीथीप्रहसनामुखैः ॥ ’ इत्युक्तलक्षणवाग्व्यापारात्मकभारतीरूपां ‘अलमतिविस्तरेण’ इत्यारभ्य ‘प्रस्तावना ’ इत्यन्तां प्रस्तावनामवतारयति ।

अलमित्यादिना । अतिविस्तरेण पूर्वरङ्गाङ्गप्रपञ्चेनालं पूर्यतामित्यर्थः । प्रत्याहारादिनिखिलपूर्वरङ्गाङ्गकरणे हि कथारम्भोत्कण्ठितानाँ जनानां जाड्यता स्यात्, अतः तिष्ठत्वयमेतत्प्रपञ्च इति भावः ॥

नेपथ्याभिमुखमिति । नेपथ्यं जवनिकान्तर्भूमिर्वेषपरिग्रहस्थलम् । ‘अन्तर्जवनिकामाहुर्नेपथ्यम् ’ इति सागरोक्तेः । अपरे पुनः ‘ नेपथ्यं स्याज्जवनिका ’ इति कोषमुपन्यस्य नेपथ्यं जवनिकामेवाहुः ।

मारिषेति । मारिषः स्थापकाख्यसूत्रधारकल्पः पारिपार्श्वाभिधो नटः । लक्षणं चाभाणीत् भरतः–‘ सूत्रधारस्य पार्श्वे यः प्रवदन्कुरुतेऽर्थनाम् । काव्यार्थसूचनालापं स भवेत् पारिपार्श्वकः ॥ ’ इति ।

(कालिदासेन तदाह्वकविना ग्रथितं वस्तु इतिवृत्तं यत्र ।)

त्रोटकेन तन्नामकेनोपरूपकेण । तल्लक्षणं च साहित्यदर्पणे ‘ सप्ताष्टनवपञ्चाङ्कं दिव्यमानुषसंश्रयम् । त्रोटकं नाम तत्प्राहुः प्रत्यङ्कं सविदूषकम् ॥ ’ इति । प्रत्यङ्कं सविदूषकत्वादत्र शृङ्गारोऽङ्गी । ‘ प्रत्यङ्कं सविदूषकं ’ इति तु प्रायिकाभिप्रायम् शृङ्गाराङ्गित्वमात्रमिह विवक्षितम् । तेन कस्मिश्चिदङ्कं सविदूषकत्वव्यभिचारेऽपि न क्षतिः । अन्यत् सर्वं नाटकवत् । ‘ विना विशेषं सर्वेषां लक्ष्म नाटकवन्मतम् । ’ इति तत्रैवोक्तेरिति । पात्रवर्गः नर्तकसमुदायः । अवहितैः सावधानैः ॥

आर्या अभ्यर्हिताः, विदग्धाश्चतुःषष्टिकलावेदिनः, तन्मिश्रान्संवलितान् । सभ्यानित्यर्थः । यद्वा आयाता दूरं गता भ्रान्तत्वादिदोषेभ्य इत्यार्याः । यद्वा आर्याः सत्कुलादिसंपन्नाः । यदाह भरतः– ‘ कुलं शीलं दया दानं धर्मः सत्यं कृतज्ञता ।

(नेपथ्ये)

परित्ताअदु परित्ताअदु जो सुरपक्खवादी जस्स वा अम्बरअले गदी अथ्थि। (परित्रायतां परित्रायतां यः सुरपक्षपाती यस्य वाम्बरतले गतिरस्ति ।)

सूत्रधारः—(कर्णं दत्त्वा) अये किं नु खलु मद्विज्ञापनानन्तरं कुररीणामिवाकाशे शब्दः श्रूयते[1] ।

(विचिन्त्य) भवतु । ज्ञातम् ।

ऊरूद्भवा नरसखस्य मुनेः सुरस्त्री
कैलासनाथमुपसृत्य निवर्तमाना ।
बन्दीकृता विबुधशत्रुभिरर्धमार्गे
क्रन्दत्यतः शरण[2]मप्सरसां गणोऽयम् ।। ३ ।।

(इति निष्क्रान्तः)

प्रस्तावना ।

(ततः प्रविशन्त्यप्सरसः ।)

सर्वाः—परित्ताअदु परित्ताअदु जो सुरपक्खवादी जस्स वा अम्बरअले गदी अथ्थि । (परित्रायतां परित्रायतां यः सुरपक्षपाती यस्य वाम्बरतले गतिरस्ति ।)

श्लोक ३–नरसखस्य मुनेः ऊरूद्भवा सुरस्त्री कैलासनाथम् उपसृत्य निवर्तमाना। अर्धमार्गे विबुधशत्रुभिः वन्दीकृता, अतः अप्सरसां अयं गणः शरणं क्रन्दति ।

अद्रोह इति येष्वेतत्तानार्यान् सम्प्रचक्षते ।। ’ कार्यरसवत्सलमनसो विदग्धा मिश्राः पूज्या वा । पूज्ये मिश्रवचनं नित्यवहुवचनान्तम् । ‘ मरीचिमिश्रैर्दक्षेव ’ इति विष्णुपुराणात्, लोकेऽपि व्यवहारदर्शनाच्च ।।

प्रणयिष्विति । प्रणयः प्रीतिस्तद्वस्तु । दाक्षिण्यमानुकूल्यम् । सद्वस्तु सदितिवृत्तम्, पुरुषो वर्णनीयो नायकः, तयोरादरातिशयात् । समीचीनं वृत्तं यस्यैतादृशः पुरुषो वा । क्रियां कृतिम् ।। २ ।।

नेपथ्ये । अज्जा इति । आर्याः परित्रायध्वं परित्रायध्वम् । यः सुरपक्षपाती, यस्य वा अम्बरतले गतिः अस्ति । प्रकृते–‘ नेपथ्ये ’ त्यादिना यत्र यत्र यत्प्रस्तूयते सा चूलिका । ‘ अन्तर्जवनिकासंस्थैश्चूलिकार्थस्य सूचनम् ’ इति लक्षणात् । यथात्रैव तावत् ‘ नेपथ्ये ’ इत्यारभ्य, ‘ अम्वरअले गई अत्थि ’ इत्यन्तेन कुवेरभवनादागच्छन्त्याश्चित्रलेखाद्वितीयाया उर्वश्याः दानवापहरणसूचनमिति ।

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[1] Aftar श्रूयते R. reads : मत्तानां कुसुमरसेन षट्पदानां शब्दोऽयं परभृतनाद एष धीरः । आकाशे सुरगणसेविते समन्तात्किं नार्यः [v. l. किन्नर्यः noticed y R.]. कलमधुराक्षरं प्रगीताः ।। ३ ।। [2] करुणम् (B. K.)

(*Behind the curtain.*)

'May the ally of the gods or may he, capable of flying through the sky, protect us, protect us.'

Sūtradhāra : (*Listening*) Oh, how is it that immediately following my request, is heard a cry resembling the piteous notes of ospreys ? (*Thinking*) Yes ! Now I understand.

This band of the celestial maidens is shouting for protection as the divine nymph, born of the lap of the sage Narāyaṇa, the friend of Nara, is imprisoned by the enemies of gods, while returning after offering prayers to 'Kubera' the Lord of Kailāsa. (3)

(*Exit.*)

(*End of Prologue.*)

[*Then enter the celestial Nymphs.*]

All : May he the friend of the gods or one who is capable of flying through the sky, help us, help us. (*Then enter tossing the curtain King Purūravas and the charioteer in a chariot.*)

ऊरूद्भवेति । नरस्य नरावतारस्य अर्जुनस्य सखा मुनिर्नारायणस्तस्य ऊरूद्भवा सक्थ्यवयवोत्पन्ना । 'सक्थि क्लीबे पुमानूरुः' इत्यमरः । सुरस्त्री उर्वशीसमाख्याप्सरोरूपा । कैलासनाथो महादेवस्तमनुसृत्य सेवित्वा । कैलासनाथमनुसृत्येत्यत्र 'कर्मप्रवचनीययुक्ते द्वितीया' इति द्वितीया । कैलासनाथमुपनृत्य इति पाठे तत्समीपे नृत्यं कृत्वा इत्यर्थः । बन्दीकृता हठगृहीता विबुधशत्रवो दैत्याः । मार्गस्यार्धमर्धमार्गो मार्गान्तरालम् । क्रन्दति रोदिति । उर्वशी किल नारायणोरुसंभूतेति पुराणम् ॥ ३ ॥

प्रस्तावनेति । तल्लक्षणं भावप्रकाशे–'नटी विदूषको वापि पारिपार्श्वक एव वा । सूत्रधारेण सहिताः संलापं यत्र कुर्वते । चित्रैर्वाक्यैः स्वकार्योत्थैः प्रस्तुतापेक्षितैर्मिथः । आमुखं तत्तु विज्ञेयं बुधैः प्रस्तावनापि सा ॥' दशरूपकेऽपि 'सूत्रधारो नटीं ब्रूते मार्षं वाथ विदूषकम् । स्वकार्यं प्रस्तुताक्षेपि चित्रोक्त्या यत्तदामुखम् ॥' इयं च प्रस्तावना आमुखापराख्या भारत्यङ्गमेवेति । अत्र च 'उद्घात्यकः कथोद्घातः प्रयोगातिशयस्तथा । प्रवर्तकावलगिते पञ्च प्रस्तावनाभिधाः ॥' इत्युक्तप्रस्तावनापञ्चाङ्गेषु–'यदि प्रयोग एकस्मिन्प्रयोगोऽन्यः प्रयुज्यते । तेन पात्रप्रवेशश्चेत्प्रयोगातिशयस्तदा ॥' इति लक्षणोक्तप्रकारेणेह 'नेपथ्ये । अज्जा, परित्ताअधे' इत्यारभ्य 'क्रन्दत्यतः करुणमप्सरसां गणोऽयम्' इत्यन्तेनाप्सरसां प्रवेशं सूचयित्वा निष्क्रान्तेन सूत्रधारेण स्वप्रयोगमतिशयान एव प्रयोगः प्रयोजितः इति ॥

(ततः प्रविशत्यपटीक्षेपेण राजा पुरूरवा रथेन सूतश्च ।)

राजा—अलमाक्रन्दितेन । सूर्योपस्थानात् प्रतिनिवृत्तं पुरूरवसं मामुपेत्य कथ्यतां कुतो भवत्यः परित्रातव्या इति ।

रम्भा—असुरावलेवादो । (असुरावलेपात् ।)

राजा—किं पुनरसुरावलेपेन भवतीनामपराद्धम् ।

मेनका[1]—सुणादु महाराओ । जा तवोविसेसपरिसङ्किदस्स सुउमारं पहरणं महिन्दस्स । पच्चादेसो रूवगव्विदाए । सिरीए । अलङ्कारो सग्गस्स । सा णो पिअसही उव्वसी कुबेरभवणादो पडिणिवट्टमाणा समावत्तिदिट्ठणे हिरण्णउ-वासिणा केसिणा दाणवेण चित्तलेहादुदीआ अध्ध पथं ज्जेव्व बन्दिग्गाहं गहिदा (शृणोतु महाराजः । या तपोविशेषपरिशङ्कितस्य सुकुमारं प्रहरणं महेन्द्रस्य । प्रत्यादेशो रूपगर्वितायाः श्रियः । अलङ्कारः स्वर्गस्य । सा नः प्रियसख्युर्वशी कुबेरभवनात्प्रतिनिवर्तमाना समापत्तिदृष्टेन हिरण्यपुरवासिना केशिना दानवेन चित्रलेखाद्वितीया अर्धपथ एव बन्दिग्राहं गृहीता ।)

राजा—अपि ज्ञायते कतमेन दिग्भागेन[2] गतः स जाल्म इति ।

सहजन्या[3]—पुव्वुत्तरेण । (पूर्वोत्तरेण ।)

राजा—तेन हि विमुच्यतां विषादः । यतिष्ये वः सखीप्रत्यानयनाय ।

रम्भा—सरिसं खु सोमादो एक्कन्दरस्स (सदृशं खलु सोमादेकान्तरस्य ।)

राजा—क्व पुनर्मां भवत्यः प्रतिपालयिष्यन्ति ।

सर्वाः—इमस्सिं हेमकूडसिहरे । (एतस्मिन्हेमकूटशिखरे ।)

राजा—सूत ऐशानीं दिशं प्रति चोदयाश्वानाशुगमनाय ।

सूतः—यदाज्ञापयत्यायुष्मान् (इति यथोक्तं करोति)

[ततः प्रविशन्तीति] ततः प्रविशन्ति इत्यनेन प्रस्तावनान्तसूचितानामप्सरसां प्रवेशः । अप्सरसः । आर्याः, परित्रायध्वम् परित्रायध्वम् । योऽमर-(यः सुर)-पक्षपाती, यस्य वाम्बरतले गतिरस्तीति । 'ततः प्रविशन्त्यपटीक्षेपेण' इति पाठः । स नाटकग्रन्थादर्शननिबन्धनः । यतः– 'नासूचितस्य पात्रस्य प्रवेशो नाटके मतः इति नाटकसमयप्रसिद्धेः यत्रासूचितपात्रप्रवेशः तत्राकस्मिकप्रवेशेऽअपटीक्षेपेण इति वचनं युक्तम् । अत्र तु प्रस्तावनान्ते सूचितानामेवाप्सरसां प्रवेश इति। केचित्पुनः–न पटीक्षेपोऽपटीक्षेप इति विग्रहं विधाय पटीक्षेपं विना एव प्रविशन्ति इति समर्थयन्ते तदप्यापाद्यकुचोद्यमात्रमित्यास्तां तावत् । पुरूरवसः प्रवेशे तु अपटीक्षेपो युक्तोऽसूचितत्वात् । अपटी जवनिका तस्याः क्षेपेण सारणेन । अपटी काण्डपटः स्यात्प्रतिसीरा जवनिका तिरस्कारिणी ।' इति हलायुधः । राजा । मामेत्य मां प्राप्य । 'समेत्य' इति पाठे मिलित्वा । रम्भा । असुरावलेपात् । अवलेपो गर्वः । 'अवलेपस्तु

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[1] रम्भा (B.). [2] दिग्विभागेन (B.). [3] अप्सरसः ।

The King : Enough of this shouting. Approaching this Purūravas, returning after worshipping the Sun, Your Ladyships may please tell me from where are you to be protected ?

Rambhā : From the outrageous act of the demons.

The King : How have the demons offended Your Ladyships by their impolite behaviour ?

Menakā : Your Majesty, please listen. This dearest friend of ours, the tender weapon of Lord Indra always jealous of uncommon austerities, throwing into background Laxmī proud of her beauty, and the embellishment of the Heavenly World, has been imprisoned on the way, along with her friend Chitralekhā, by the demon Keśin, the resident of Hiraṇyapura suddenly appearing on the scene while she was returning from the abode of Kubera.

The King : Can you tell me which way the scoundrel has gone ?

Sahajanyā : In the north-east.

The King : In that case, give up your anxiety. I shall endeavour to restore your friend.

Rambhā : This, indeed, befits the grandson of Soma. (*i. e. Moon*).

The King : Where will Your Ladyships wait for me ?

All : On the top of this Hemakūta.

The King : O charioteer, drive fast the horses in the north eastern direction.

Sūta : As the Long-lived one commands.

(*He acts accordingly.*)

दोषे स्याद्गर्वे लेपे च संगमे ।' इति विश्वलोचनः । 'अवलेपादो' इत्यत्र 'आदो दुहय' इति पञ्चम्यामादो इत्यादेशः । रम्भा । शृणोतु महाराजः । 'परिवर्तमाना सहसा' इति 'हिरण्यपुरवासिना केशिना दानवाधिपेन' इत्यपि पाठः । प्रहरणमायुधम् । 'आयुधं तु प्रहरणं शस्त्रमस्त्रम्' इति त्रिकाण्डी । 'प्रत्यादेशो निराकृतिः' इति च सा । सर्गस्य संसारस्य । बन्दीव गृहीत्वा बन्दिग्राहम् । हिरण्यपुराख्यं नगरम् । 'जाल्मोऽसमीक्ष्यकारी' इति त्रिकाण्डी ॥ अप्सरसः । ऐशान्या दिशः । 'पूर्वोत्तरेण' इत्यपि पाठः । पूर्वोत्तरयोः अन्तरालेनेत्यर्थः । सदृशमेतत्सोमवंशसंभवस्य । प्रतिपालनं प्रतीक्षा । वैंनतेयं गरुडम् । 'वैनतेयः खगेश्वरः' इति त्रिकाण्डी ।

रथवेगमेवाह–अग्रे यान्तीति । ममेति चूर्णकस्थितं रथस्येत्यत्र योज्यम् । 'मम' इत्यत्र 'तथाहि' इत्यपि पाठः । चूर्णीभवन्तो घना मम रथस्याग्रे रेणुपदवीं रेणुमार्गं यान्त्यनुसरन्ति । जलगुरवोऽपि जलदाश्चक्रधारया पिष्टीकृता मत्स्यन्दनाग्रतः पांसुवदुत्सर्पन्तीत्यर्थः । यद्वा रथस्याग्रेऽश्वखुरैश्चूर्णीभवन्तो मेघा रेणुपदवीं यान्ति ।

राजा—(रथवेगं निरूपयन्) साधु साधु । अनेन रथवेगेन पूर्वप्रस्थितं वैनतेयमप्यासादयेयं किं पुनस्तमपकारिणं मघोनः । तथा हि

अग्रे यान्ति रथस्य रेणुवदमी[1] चूर्णीभवन्तो घना-
श्चक्रभ्रान्तिररान्तरेषु जनयत्यन्यामिवारावलीम् ।
चित्रन्यस्तमिवाचलं हयशिरस्यायामवच्चामरं
यष्ट्यग्रे च समं स्थितो ध्वजपटः प्रान्ते च वेगानिलात् ॥४॥

(निष्क्रान्तो रथेन राजा सूतश्च ।)

रम्भा[2]—हला गदो रा[3]एसी । ता अह्मेवि जधासंदिट्ठं पदेसं संकमामो[4] । (हला गतो राजर्षिः । तद्वयमपि यथासन्दिष्टं प्रदेशं संक्रामामः ।)

शेषाः--तथा । (तह) (इति सर्वाः शैलावतरणं नाटयित्वा स्थिताः ।)

रम्भा--अवि णाम सो राएसी समुध्धरे णो हिअअसल्लं । (अपिनाम स राजर्षिः समुद्धरेन्नो हृदयशल्यम् ।)

मेनका--हला मा दे संसओ होदु[5] । उवट्ठिदसंपराओ महिन्दो वि मज्झमलोआदो सबहुमाणं आणाविअ तं एव्व विअअसेणामुहे णिओजेदि । (हला मा ते संशयो भवतु । उपस्थितसंपरायो महेन्द्रोऽपि मध्यमलोकात्सबहुमानमानाय्य तमेव विजयसेनामुखे नियोजयति ।)

रम्भा--सव्वहा इह विअई भोदु । (सर्वथा इह विजयी भवतु)

सहजन्या—(क्षणमात्रं स्थित्वा) हला समस्ससध समस्ससध । एसो उच्चलिदहरिणकेदणो तस्स राएसिणो सोमदत्तो रहो दीसदि । ण खु एसो अकिदथ्यो णिवत्तिस्सदि । (हला समाश्वसित समाश्वसित । एष उच्चलितहरिणकेतनस्तस्य राजर्षेः सोमदत्तो रथो दृश्यते । न खलु एषोऽकृतार्थो निवर्तिष्यते ।)

(सर्वा उच्चक्षुषो विलोकयन्ति ।

(ततः प्रविशति रथारूढो राजा सूतश्च चित्रलेखावलम्बितहस्ता भयनिमीलिताक्षी उर्वशी च)

श्लोक ४–अमी घनाः चूर्णीभवन्तः रेणुवत् रथस्य अग्रे यान्ति ।
चक्रभान्तिः अरान्तरेषु अन्याम् आरावलीम् इव जनयति ।
आयामवत् चामरं हयशिरसि चित्रन्यस्तं इव अचलम् ।
वेगानिलात् ध्वजपटः यष्टयग्रे च प्रान्ते च समं स्थितः ।

रेणवो यथाश्वोद्धूताः पाश्चात्यवातेनाग्रे–नीयमाना अपि रथस्य वेगातिशयेन पश्चाद्भवन्ति तथैतेऽपि रथरयात्पश्चाद्गच्छन्तीति भावः । 'रेणुवदमी' इत्यपि

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[1] रेणुपदवी (R. B.). [2] सहजन्या (R. B.). [3] Omitted by Pandit. [4] गच्छह्म (R. B). [5] R & B. insert :–रंभा–णं दुज्जआ दाणवा ।

The King : (*Observing the speed of the chariot.*) How fine! How beautiful! With this speed of the chariot I can overtake even Garuḍa, starting ahead; then what of that offender of Indra ? For,

These clouds when powdered, are rising in front of the chariot, like columns of dust. The revolutions of the wheels as if produce another circle of spokes in the interstices of the spokes. The long chowries placed on the heads of the horses, appear motionless as if drawn in a picture. The banner-cloth stands evenly between the point of the flag-staff and its own limit owing to the breeze produced by the speed. (4)

[*Exit the King and the charioteer in a chariot.*]

Rambhā : Oh ! The royal sage is gone. Let us also retire to the spot as decided.

The Rest : Let that be so.

(*They all stand gesticulating descent on the mountain.*)

Rambhā : Do you think that the royal sage will relieve us of this heart-rending sorrow ?

Menakā : Friend, don't you doubt it. Even Lord Indra, facing an emergency, appoints him alone as the commander of the victorious forces, respectfully inviting him from the terrestrial world.

Rambhā : May he attain success here in all respects.

Sahajanyā : (*Waiting for a while.*)

Friends, Look up ! Look up ! Here is to be seen the chariot Somadatta of the royal sage, with its 'deer-insignia' fluttering aloft. Surely he will not return without his object unrealised.

(*All look up with eyes raised up.*)

[Then enter the King seated in a chariot, the charioteer, and Urvaśī with her eyes closed through fear and supported by Chitralekhā.]

क्वचित्पाठः । अरान्तरेषु चक्रावयवीभूतमध्यकाष्ठान्तरालेष्वन्यामरावलीं तनोतीव । 'अरः शीघ्रे च चक्राङ्गे' इति विश्वः । रयातिशयाद्धि तादृशं भासते इति भावः। हरिशिरस्यश्वमस्तके भूषणार्थं बद्धम् आयामवत् दीर्घं चामरं चित्रे आरम्भो न्यासो यस्य तद्वन्निश्चलम् । जातमिति शेषः । 'चित्रन्यस्तमिवाचलम्' इत्यपि पाठः । अतिवेगेन निश्चलताश्वपुच्छादीनां प्रत्यक्षदृश्यैव । चः पूर्वसमुच्चये । प्रान्ते । विद्यमान इति शेषः। साहजिकवातेनेत्यर्थात् । ध्वजपटो वेगानिलात् यत् मध्ये रथमध्यभागे समवस्थितः । अथवा प्रान्ते यन् गच्छन् । आद्यन्तचरणाभ्यां वातादपि-

चित्रलेखा—समस्ससदु समस्ससदु पिअसही । (समाश्वसितु समाश्वसितु प्रियसखी ।)

राजा—सुन्दरि समाश्वसिहि समाश्वसिहि ।

गतं भयं भीरु सुरारिसंभवं
त्रिलोकरक्षी महिमा हि वज्रिणः ।
तदेतदुन्मीलय चक्षुरायतं
[1]महोत्पलं प्रत्युषसीव पद्मिनी ॥ ५ ॥

चित्रलेखा—अम्हहे कहं ऊससिदमेत्तजीविदा[2] अज्जवि सण्णं ण पडिवज्जदि । (अहो कथमुच्छ्वसितमात्रजीविता अद्यापि संज्ञां न प्रतिपद्यते ।)

राजा—बलवदत्रभवती परित्रस्ता । तथा हि[3]

[4]मुञ्चति न तावदस्याः कम्पं कुसुमसमबन्धनं हृदयम् ।
पश्य हरिचन्दनेन स्तनमध्योच्छ्वासिना कथितम् ॥ ६ ॥

चित्रलेखा—हला उव्वसि पज्जवथ्थावेहि अत्ताणं । अणच्छरा विअ मे पडिहासि । (हला उर्वशि पर्यवस्थापयात्मानम् । अनप्सरेव मे प्रतिभासि ।)

(उर्वशी प्रत्यागच्छति ।)

श्लोक ५–(हे) भीरु सुरारिसंभवं भयं गतम् । वज्रिणः महिमा त्रिलोकरक्षी । तत् निशावसाने नलीनी पङ्कजम् इव एतत् आयतं चक्षुः उन्मीलय ।

श्लोक ६–पश्य अस्याः कुसुमसमबन्धनं हृदयं तावद् कम्पं न मुञ्चति । (यद्) स्तनमध्योच्छ्वासिना हरिचन्दनेन कथितम् ।

रथस्यातिवेगवत्तरत्वं द्योतितम् ॥ ४ ॥ सहजन्या । हलेति सखीसंबुद्धिः । गतो राजर्षिः । 'हण्डे हञ्जे हलाह्वाने नीचां चेटीं सखीं प्रति ।' इति त्रिकाण्डी । सागरोऽपि– 'महादेवी परीवारसमाह्वाने समुत्सुका । हञ्जे चेटीं प्रति प्राह सौम्येच प्रियकारिणी ॥' इति ।

रम्भा । अपि नामेति संभावनायाम् । मेनका ।

संपरायो युद्धम् । संप्रहारः इति वा पाठः ।

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[1] निशावसाने नलिनीव पङ्कजम् (R. B.). [2] संभाविद० (R.B.). [3] 'अपि च । मन्दारकुसुमदाम्ना गुरुरस्याः सूच्यते हृदयकम्पः । मुहुरुच्छ्वसता मध्ये परिणाहवतोः पयोधरयोः ॥ (R.B.). [4] मुञ्चति न तावदस्या भयकम्पकुसुमकोमलं हृदयम् । सिचयान्तेन कथंचित्स्तनमध्योच्छ्वासिना कथितः. (R.B.) & Calcutta ed. as noted by Pandit. We follow the unanimous mss. reading).

Chitralekhā : Dear friend, take heart. **Take heart !**

The King : Fair maiden, cheer up, cheer up !

O timid maiden, the danger born of the foes of the divine has vanished. The power of the wielder of the thunderbolt, indeed, protects the three worlds. Therefore, open thy wide eyes like the lotus-plant blowing up its big lotuses at daybreak. (5)

Chitralekhā : Alas ! How is that she, signs of whose life are discernible only by her breathings, does not regain her consciousness as yet !

The King : Terribly, indeed, is Her Ladyship frightened. For

Look ! Her heart delicate like the stem of a flower does not yet forego its tremor as indicated by the sandal-paste, lifted up and down between her bosoms. (6)

Chitralekhā : O dear Urvaśī, please compose thyself. Methinks, this is unbecoming of a celestial nymph !

(*Urvaśī regains consciousness.*)

‘संस्फोटः संपरायश्च संस्फोटः कलहेऽस्त्रियाम्’ इति रूपचिन्तामणिः । ‘संप्रहाराभिसंपातकलिसंस्फोटसंयुगाः’ इति त्रिकाण्डी । मध्यलोको मर्त्यः । पुंसि स्मृतौ–‘मध्यमलोकमर्त्यौ’ इति त्रिकाण्डीशेषः ।

हरिणकेतनो हरिणः केतने ध्वजे यस्य सः । सोमेन चन्द्रेण दत्तः । चन्द्रीयत्वादेव च हरिणध्वजत्वमपि युक्तम् । गतमिति । सुरारिसंभव भयगमने हेतुमाह–हि यतः वज्रिणः इन्द्रस्य महिमा त्रिलोकरक्षी वर्तते इति शेषः । अन्यथास्य त्रिलोकरक्षित्वमेव व्याहन्येतेतिभावः ॥ ५ ॥

चित्रलेखा । अम्महे इत्याश्चर्ये । बलवदतिशयेन । मुञ्चतीति । सिचयः वस्त्रम् । ‘वस्त्रं सिचयः पटः पोतः’ इति हलायुधः ॥ ६ ॥

चित्रलेखा । पर्यवस्थापय स्थिरीकुरु । धैर्यं धारयेति भावः । अनप्सरेवेति । अधैर्यं हि मनुष्याणां उचितं न दैवतानामिति भावः । ‘आपः सुमनसो वर्षा अप्सरसः सिकताः समाः । एते स्त्रियां बहुत्वे स्युरेकत्वेऽप्युत्तरत्रिकम् ॥’ इति ।

राजा । दिष्टचा वर्धस इति । उत्सववत्यसीत्यर्थः । हर्षवती वा । ‘दिष्टचापूर्वो वर्धतिरुत्सवे’ इति सागरः । ‘दिष्टिर्मुदि परीमाणे दिष्टिः कालोपदिष्टयोः ।’ इति विश्वलोचनः । उत्सवे कारणमाह । प्रकृतीति । प्रकृतिं स्वभावम् । आपन्ना प्राप्ता । तत्प्राप्तिमेवाह आविर्भूत इति । आविर्भूते प्रकटीभूते । रिच्यमाना रिक्तीभवन्ती । निशासंबन्धिनो हुतभुजोऽग्नेश्छिन्नभूयिष्ठो धूमो यस्या एतादृश्यर्चिर्ज्वालेव । ‘अर्चिर्हेतिः शिखा स्त्रियाम् ।’ इति त्रिकाण्डी । ‘प्रायेणार्चिः स्त्री’ इति क्षीरस्वामी ।

राजा--(सहर्षम्) [1]अयि प्रकृतिमापद्यते ते प्रियसखी । पश्य

आविर्भूते शशिनि तमसा मुच्यमानेव[2] रात्रि-
नैंशस्यार्चिर्हुतभुज इव च्छिन्नभूयिष्ठधूमा ।
मोहेनान्तर्वरतनुरियं लक्ष्यते मुक्तकल्पा[3]
गङ्गा रोधःपतनकलुषा गृह्णतीव प्रसादम् ॥ ७ ॥

चित्रलेखा—सहि वीसध्धा होहि । पराभूदा[4] खु तिदसपरिपन्थिणो हदासा । (सखि विश्रब्धा भव । पराभूताः खलु त्रिदशपरिपन्थिनो हताशाः)

उर्वशी—(चक्षुषी उन्मील्य) किं पहावदंसिणा महिन्देण । (किं प्रभावदर्शिना महेन्द्रेण ।)

चित्रलेखा—ण महिन्देण । महिन्दसरिसाणुभावेण इमिणा राएसिणा पुरूरवसेण । (न महेन्द्रेण । महेन्द्रसदृशानुभावेन अनेन राजर्षिणा पुरूरवसा ।)

उर्वशी--(राजानामवलोक्य । आत्मगतम्) उवकिदं खु दाणवेहिं । (उपकृतं खलु दानवैः ।)

राजा—(प्रकृतिस्थामुर्वशीं निर्वर्ण्य । स्वगतम्) स्थाने खलु नारायणमृषिं विलोभयन्त्यस्तदूरुसंभवामिमां दृष्ट्वा व्रीडिताः सर्वा अप्सरस इति । अथ वा नेयं तपस्विनः सृष्टिर्भवितुमर्हति । तथा हि

अस्याः सर्गविधौ प्रजापतिरभूच्चन्द्रो नु कान्तिप्रदः[4]
शृङ्गारैकरसः स्वयं नु मदनो मासो नु पुष्पाकरः ।
वेदाभ्यासजडः कथं नु विषयव्यावृत्तकौतूहलो
निर्मातुं प्रभवेन्मनोहरमिदं रूपं पुराणो मुनिः ॥ ८ ॥

श्लोक ७–इयं वरतनुः अन्तर्मोहेन मुक्तकल्पा शशिनि आविर्भूते तमसा मुच्यमाना रात्रिः इव लक्ष्यते । नैंशस्य हुतभुजः च्छिन्नभूयिष्ठधूमा अर्चिः इव (वा) । रोधः पतनकलुषा प्रसादम् गृण्हती गङ्गा इव (वा) ।

श्लोक ८–अस्याः सर्गविधौ कान्तिप्रदः चन्द्रः नु प्रजापतिः अभूत् शृङ्गारैकरसः मदनः स्वयं नु । पुष्पाकरः मासः नु । (यतः) वेदाभ्यास जडः विषयव्यावृत्तकौतूहलः पुराणो मुनिः कथं इदं मनोहरं रूपं निर्मातुं प्रभवेत् ॥

‘ज्वाला भासो नपुंस्यर्चिः’ इत्यनेकार्थोऽपि । अन्तर्मध्ये रोधसस्तटस्य पतनेन कलुषा गङ्गेव । अन्तरन्तःकरणे मोहेन मुच्यमाना त्यज्यमानेयं वरतनुः प्रसादं प्रसन्नतां गच्छति प्राप्नोतीवेति लक्ष्यते । ‘गृह्णतीव’ इत्यपि क्वचित् पाठः ॥ ७ ॥

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1 R reads ‘चित्रलेखे दिष्टचा वर्धसे ।’ after (सहर्षम्). २ रिच्यमाना (R. B.). ३ मुच्यमाना (R. B.). ४ आवण्णाणुकम्पिणा महाराएण पडिहदा (R. B.) ४ कान्तप्रभः K also K. P. & D. R.

The King : (*in ecstasy*) Ah ! Your dear friend is coming to herself. Look !

This beautiful maiden almost relieved of her inward stupor, appears like the night delivered out of darkness on the rise of the moon or like the flame of the nightly fire almost bereft of dense smoke or like the Ganges attaining perspicuity, after being sullied with the fall of her banks. (7)

Chitralekhā : Dear friend, be at ease. The obstructors of the gods are completely vanquished and frustrated in their efforts.

Urvaśī : (*opening her eyes*) Is it by Lord Indra, witnessing by his supernatural powers ?

Chitralekhā : No. Not by Indra. But by this royal sage Purūravas, the match of Indra in power.

Urvaśī : (*Scanning the King, to herself.*)

Oh ! I am blessed indeed by the demons.

The King : (*Intently observing Urvasi when completely recovered. To himself.*)

No wonder that all the divine maidens enticing the sage Narāyaṇa were put to shame at the sight of this one, born of his lap. Or perhaps she cannot be the creation of the ascetic. For,

Perhaps in the act of her shaping was the moon that shades lustre, the creator ? Or was it Madana (i. e. Cupid) himself solely concerned with amorousness ? Or was it the Flower-bearing Month ? For, how can this ancient sage dulled with Vedic studies and indifferent to sensual pleasures ever produce such a charming beauty ? (8)

चित्रलेखा । विस्रब्धा विश्वासयुक्ता । आपन्नो विपद्ग्रस्तः । अनुकम्पिना दयवता । उर्वशी । किं प्रभावदर्शिना महेन्द्रेणाभ्युपपन्नास्मि । अभ्युपपत्तिरनुग्रहः ॥ उर्वशी । आत्मगतलक्षणं तु– ‘ अश्राव्यं खलु यद्वस्तु तदिह स्वगतं मतम् । ’ इति साहित्यदर्पणे । ‘ स्वगतं चात्मगतम् स्वयं त्रिपताकेन पाणिना । यः पठेत्तत्र संयोज्यं द्वयमेतत्प्रयोक्तृभिः ॥ ’ इति सागरोऽपि ।

उपकृतं खलु दानवेन्द्रसंरम्भेण । संरम्भः त्रासः कोपो वा । ‘ संरम्भः संभ्रमे कोपे ’ इति विश्वः । स्थाने युक्तम् । ‘ युक्ते द्वे सांप्रतं स्थाने ’ इत्यमरः । तपस्यतो नारायणस्य प्रलोभनार्थं गता अप्सरस्तदूरूत्पन्नामिमां आलोक्य यस्य ऊरुतः एतादृशी सुन्दरी निःसृता किम् इदानीं अस्माभिः एतादृशस्य प्रलोभनं विधेयम् इति लज्जिताः पुनः प्रतिनिवृत्ता इति पौराणिकी कथाप्रथा ।

उर्वशी—हला सो सहीजणो कहिं खु भवे। (हला स सखीजनः कुत्र खलु भवेत्।)

चित्रलेखा—अभअदाई महाराओ जाणादि। (अभयदायी महाराजो जानाति।)

राजा—(उर्वशीमवलोकयन्।) महति विषादे वर्तते। पश्यतु भवती

यदृच्छया त्वं सकृदप्यवन्ध्ययोः
पथि स्थिता सुन्दरि यस्य नेत्रयोः।
त्वया विना सोऽपि समुत्सुको भवेत्
सखीजनस्ते किमु[1]तार्द्रसौहृदः ॥ ९ ॥

उर्वशी—(अपवार्य[2]) अहिजादं खु से वअणं। अहवा चन्दादो अमिअंति किं एथ्य अच्छरिअं। (प्रकाशम्।) अदो एव्व णं पेक्खिदुं तुवरदि मे हिअअं। (अभिजातं खल्वस्य वचनम्। अथ वा चन्द्रादमृतमिति किमत्राश्चर्यम्। (प्रकाशम्।) अत एवैनं प्रेक्षितुं त्वरते मे हृदयम्।

राजा—(हस्तेन दर्शयन्)

एताः सुतनु मुखं ते सख्यः पश्यन्ति हेमकूटगताः।
[3]प्रत्यागतप्रसादं चन्द्रमिवोपप्लवान्मुक्तम् ॥ १० ॥

चित्रलेखा—हला पेक्ख। (हला प्रेक्षस्व।)

उर्वशी—(राजानं सस्पृहं पश्यन्ती।) समदुक्खो पिबइव्व मं णयणेहिं। (समदुःखः पिबतीव मां नयनाभ्याम्।)

चित्रलेखा—(साकूतम्) अयि को। (अयि कः।)

उर्वशी—सहिअणो। (सखीजनः।)

रम्भा—(सहर्षम्।) एसो चित्तलेहादुदिअं पिअसहीं उव्वसिं गेण्हिअ विसाहासमीवगदो विअ चन्दो उवठ्ठिदो राएसी। (एष चित्रलेखाद्वितीयामुर्वशीं गृहीत्वा विशाखासमीपगत इव चन्द्र उपस्थितो राजर्षिः।)

मेनका—(निर्वर्ण्य) दुवेवि णो पिआणि उवणदाणि। इअं पच्चाणीदा सही अअं च अपरिक्खदो राएसी। (द्वे अपि नः प्रिये उपनते। इयं प्रत्यानीता सखी अयं चापरिक्षतो राजर्षिः।)

श्लोक ९–सुन्दरि त्वं यदृच्छया सकृत् अपि यस्य अवन्ध्ययोः नेत्रयोः पथि स्थिता सः अपि त्वया विना समुत्सुकः भवेत्, किमुत आर्द्रसौहृदः ते सखीजनः।

श्लोक १०–सुतनु, हेमकूटगताः उत्सुकनयनाः एताः ते सख्यः, उपप्लवात् मुक्तम् प्रत्यागतप्रसादं चन्द्रं इव (ते) मुखं पश्यन्ति ॥

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[1] रूढ (B. against mss. evidence). [2] आत्मगतम् (B). [3] उत्सुकनयना कांकाः (R.); उन्मुख॰ (B.)–both against all mss.

Urvaśī : O Friend, where can our friends be at this time ?

Chitralekhā : His Majesty, who promised protection, alone knows.

The King : (*Looking at Urvaśī*) They are stricken with great sorrow. For Your Ladyship can see—

Even he, in whose fruitful gaze, O beautiful one, thou comest by sheer chance, becomes uneasy in your absence. No wonder then your friends full of ardent love towards you ! (9)

Urvaśī : (*Aside.* His expressions, indeed, betray his nobility. Or is it a miracle if the divine elixir oozes out of the moon ? (*Aloud.*) It is for this reason, my heart hastens to see him.

The King : (*Directing with the hand.*)

O fair bodied one, these your friends, gone to the Hemakūta will have a look at your face with its freshness restored, like the moon delivered from an eclipse. (10)

Chitralekhā : Dear friend, behold.

Urvaśī : (*Looking at the King, longingly.*)

Co-parcener in my grief is as though drinking me up with his eyes.

Chitralekhā : (*Teasingly.*) Oh ! who indeed ?

Urvaśī : I mean, our friends.

Rambhā : Here comes the royal sage escorting Urvaśī along with Chitralekhā, like the moon approaching Viśakhā (*and Chitra.*)

Menakā : (*Observing closely.*) Here is the realisation of both of our objects, one—the restoration of our dear friend and the other—the royal sage unwounded.

अस्या इति । सर्गविधौ उत्पादनविधौ । प्रजापतिः स्रष्टा । पुष्पाकरो मासो वसन्तः । जडो मन्दप्रज्ञः । कान्तिप्रदत्वादीनि विशेषणानि हेतुगर्भाणि ॥ ८ ॥

उर्वशी । सखि चित्रलेखे, सखीजनः कुत्र भवेत् । खलु इति प्रश्ने । यदृच्छयेति । यदृच्छया स्वेच्छया । अवन्ध्ययोः सफलयोः । ‘ वन्ध्योऽफलोऽवकेशी च ’ इत्यमरः । नेत्रयोः पथि स्थिता नयनगोचरीभूता । समुत्सुकः सोत्कण्ठः । आर्द्रं निरन्तरसहवासेन सरसं । सौहृदं सौहार्दं यस्य सः ॥ ९ ॥

उर्वशी । अमृतं खलु ते वचनम् । क्वचित् ‘ अभिजातम् ’ इति पाठः । अभिजातं योग्यम् । अथवा चन्द्रादमृतमिति किमाश्चर्यम् । प्रकाशम् । ‘ सर्वश्राव्यं प्रकाशं स्यात् ’ इति साहित्यदर्पणे । अत एव मे प्रेक्षितुं त्वरते हृदयम् ।

एता इति । हेमकूटाख्यो गिरिः । उपप्लव उपरागः । ॥ १० ॥

सहजन्या—सहि[1] सुट्ठु भणासि । दुज्जआ खु दाणवा । (सखि सुष्ठु भणसि । दुर्जयाः खलु दानवाः ।)

राजा--सूत इदं तच्छैलशिखरम् । अवतार्यतां रथः ।

सूत--यदाज्ञापयत्यायुष्मान् । (इति यथोक्तं करोति ।)

राजा—(चक्रोद्घातं रूपयित्वा आत्मगतम् ।) हन्त दत्तफलो[2] मे विषमावतार[3] : ।

यदयं[4] रथसंक्षोभादसेनांसो रथोपमश्रोण्याः ।
स्पृष्टः सरोमविक्रियमङ्कुरितमनोभवेनेव ॥ ११ ॥

उर्वशी--(सव्रीडम् ।) हला किं वि परदो ओसर । (हला किमपि परतोऽपसर ।)

चित्रलेखा--(सस्मितम्) णाहं सक्का । (नाहं शक्ता ।)

रम्भा--एध संभावेह्म राएसिं । (एत संभावयामो राजर्षिम् ।)

(सर्वा उपसर्पन्ति ।)

राजा—सूत स्थापय तावद् रथम् ।

यावत्पुनरियं सुभ्रूरुत्सुकाभिः समुत्सुका ।
सखीभिर्याति संपर्कं लताभिः श्रीरिवार्तवी ॥ १२ ॥

(सूतस्तथा करोति ।)

अप्सरसः—दिठ्ठिआ महाराओ विअएण वड्ढदि । (दिष्ट्या महाराजो विजयेन वर्धते ।)

राजा—भवत्यश्च सखीसमागमेन ।

उर्वशी—(चित्रलेखादत्तहस्ता रथादवतीर्य ।) हला एध पीडिदं[5] मं परिस्सजध । ण खु मे आसा आसि भूओवि सहीअणं पेक्खिस्संति । (हला एत पीडितं मां परिष्वजध्वम् । न खलु मम आशासीद् भूयोपि सखीजनं प्रेक्षिष्य इति ।)

(सत्वरं परिष्वजन्ते)

श्लोक ११–यत् रथसंक्षोभात् अयं अंसः रथोपमश्रोण्याः अंसेन सरोमविक्रियं स्पृष्टः (तत्) मनसिजेन अङ्कुरितम् इव ॥

श्लोक १२–यावत् इयं समुत्सुका सुभ्रूः आर्तवी श्रीः लताभिः इव उत्सुकाभिः सखीभिः पुनः संपर्कं याति (तावद्रथं स्थापय) ।

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[1] Omitted by P. supported by mss. evidence., [2] सफलः (R. B.). [3] विषयावतारः (R. B.) [4] यदिदं रथसंक्षोभादङ्गेनाङ्गं ममायतेक्षणया । स्पृष्टं सरोमकण्टकमङ्कुरितं मनसिजेनेव ॥ (R. B.) [5] अहिअं (B.); अधिअं (R.);

Sahajanyā : Friend, you are right. Invincible normally are the demons !

The King : Charioteer, here is the peak of the mountain. Let the chariot go down.

Sūta : As the long-lived one commands.

(*He acts accordingly.*)

The King : (*Gesticulating, experiencing the jolt*) Oh ! Blessed am I by this descent on uneven ground. For,

Since this shoulder of mine, come in contact with that of the beautiful damsel possessing round hips, on account of the jolt of the chariot, has aroused horripilation on my body. It is as though the sprouting of love in me by the mind-born one. (11)

Urvaśī : (*With bashfulness*) Friend, please move a little away.

Chitralekhā : (*Mischievously smiling.*) No, I am sorry.

Rambhā : Let us honour the royal sage.

(*All move forward.*)

The King : Charioteer, please bring the chariot to a halt here.

While Her Ladyship with fair brows, eager that she is, meets her equally anxious friends, like the Vernal Glory in unison with the creeper. (12)

(*The charioteer acts accordingly.*)

The nymphs : Congratulations to Your Majesty upon your victory.

The King : I return your compliments on your meeting your dear friend.

Urvaśī : (*Getting down from the chariot, assisted by Chitralekhā.*) Come on. Embrace me closely. Never did I hope that I would meet my friends again.

(*They hasten to embrace.*)

यदिदमिति । रथसंक्षोभात् निम्नोन्नतेषु स्यन्दनोपघातात् ।। ११ ।।

उपश्लेपय स्थापय। यावदिति। संपर्कं संबन्धम्। आर्तवी ऋतुसंबन्धिनी ।।१२।।

अप्सरसः। दिष्टया इति आनन्दे। 'दिष्टेत्यानन्दने दिष्टयापूर्वो वर्धतिरुत्सवे।' इति।

अयमिति। गगनादाकाशात्। चामीकरं सुवर्णम्। 'चामीकरं जातरूपं महारजतकाञ्चने।' इत्यमरः। अङ्गदं वाहुभूषणम्। शैलाग्रमधिरोहति। शैलाग्र आरोहणं करोति इत्यर्थः। 'अवरोहति' इति पाठे अवतरति इत्यर्थः। तडित्वांस्तडियुक्तः। तोयदोऽम्बुदः ।। १३ ।।

रम्भा—सव्वहा महाराओ कप्पसदाइं पुहविं पालअन्तो होदु । (सर्वथा महाराजः कल्पशतानि पृथिवीं पालयिता भवतु ।)

सूतः—आयुष्मन् पूर्वस्यां दिशि महता रथवेगेनोपदर्शितः शब्दः ।

अयं च गगनात्कोऽपि तप्तचामीकराङ्गदः ।
अवरोहति शैलाग्रं तडित्वानिव तोयदः ॥ १३ ॥

(पश्यन्त्यप्सरसः ।)

सर्वाः—अम्मो चित्तरहो । (अहो चित्ररथः ।)

(ततः प्रविशति चित्ररथः ।)

चित्ररथः—(राजानं दृष्ट्वा सबहुमानम् ।) दिष्ट्या महेन्द्रोपकारपर्याप्तेन विक्रममहिम्ना वर्धते भवान् ।

राजा—अये गन्धर्वराजः (रथादवतीर्य) स्वागतं प्रियसुहृदे ।

(परस्परं हस्तौ स्पृशतः)

चित्ररथः—वयस्य केशिना हृतामुर्वशीं नारदादुपश्रुत्य प्रत्याहरणार्थमस्याः शतक्रतुना गन्धर्वसेना समादिष्टा । ततो वयमन्तरा चारणेभ्यस्त्वदीयं जयोदाहरणं श्रुत्वा त्वामिहस्थमुपागताः । स भवानिमां पुरस्कृत्य सहास्माभिर्मघवन्तं द्रष्टुमर्हति । महत्खलु तत्रभवतो मघोनः प्रियमनुष्ठितं भवता । पश्य

पुरा नारायणेनेयमतिसृष्टा मरुत्वते ।
दैत्यहस्तादपाच्छिद्य[1] सुहृदा संप्रति त्वया ॥ १४ ॥

राजा—मा मैवम् ।

ननु वज्रिण एव वीर्यमेतद्
विजयन्ते द्विषतो यदस्य पक्ष्याः ।
वसुधाधरकंदराभिसर्पी[2]
प्रतिशब्दोऽपि हरेर्भिनत्ति[3] नागान् ॥ १५ ॥

श्लोक १३–तप्तचामीकराङ्गदः अयं च कः अपि गगनात् तडित्वान् तोयदः इव शैलाग्रं अवरोहति ॥

श्लोक १४–नारायणेन पुरा मरुत्वते इयम् अतिसृष्टा । दैत्यहस्तात् अपाच्छिद्य सुहृदा त्वया संप्रति (अतिसृष्टा) ॥

श्लोक १५–यद् अस्य पक्ष्याः द्विषतो विजयन्ते एतद् ननु वज्रिणः एव वीर्यं वसुधाधरकंदराभिसर्पी हरेः प्रतिशब्दः अपि नागान् भिनत्ति ॥

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[1] व्दवाच्छिद्य (B.). [2] राविसर्पी (R. B.). [3] हिनस्ति (R. B.).

Rambhā : May Your Majesty be the protector of this world for hundreds of Kalpās.

Sūta : O long-lived one, here is heard in the eastern direction a sound due to the great speed of a chariot.

Here is somebody, wearing armlets of polished gold descending upon the top of the mountain, from the mid-region like a cloud with a streak of lightning. (13)

(*The nymphs look up and watch.*)

All : Oh ! It is Chitraratha.

(*Then enters Chitraratha.*)

Chitraratha : (*Looking at the King, respectfully.*)

Congratulations to Your Majesty, upon your eminent power, quite capable of obliging Lord Indra.

The King : Oh ! The Lord of the Gandharvas ! (*Getting down from the chariot.*) I welcome thee, my dear friend.

(*They shake each other's hands.*)

Chitraratha : Friend, on getting a report from Narada about the abduction of Urvaśī by Keśin, the army of the Gandharvas was ordered by Indra for her recovery. However, on our way we heard the song of your victory sung by the bards and have come here to meet you. Your Majesty will please accompany us with Urvaśī to see Lord Indra. Your Majesty has put Lord Indra under great obligations. For,

Of yore, she was handed over to Lord Indra by the sage Narāyaṇa and now Your Majesty, His Lordship's friend, has emulated him by snatching her (i. e. Urvaśī) from the clutches of the demon. (14)

The King : Don't you be formal.

It is surely the power of the wielder of the thunderbolt that his satelites score a victory over the enemies. For the reverberations of the roar of the lion, spreading through the hollows of the mountains, frighten the elephants away. (15)

अप्सरसः । अम्मो इत्याश्चर्ये । तथा च सागरः–‘ अम्मो अम्मह इत्येतद्विस्मयद्योतनाविधौ । ’ इति । चित्ररथः । पर्याप्तेन समर्थेन । विक्रममहिम्ना पराक्रमातिशयेन ॥ स्वागतं प्रियसुहृदे इति ‘ चतुर्थी चाशिष्य– ’ इति चतुर्थी ॥ केशिना तन्नामकेन दानवेन । जयोदाहरणं यशः । पुरेति । मरुत्वते इन्द्राय । ‘ इन्द्रो मरुत्वान्मघवा ’ इति त्रिकाण्डी । अतिसृष्टा दत्ता । अपच्छिद्य बलाद्गृहीत्वा ॥१४॥

चित्ररथः—युक्तमेतत् । अनुत्सेकः खलु विक्रमालंकारः ।

राजा—सखे नायमवसरो मम शतक्रतुं द्रष्टुम् । अतस्त्वमेवात्रभवतीं प्रभोरन्तिकं प्रापय ।

चित्ररथः—यथा भवान्मन्यते । इत इतो भवत्यः ।

(अप्सरसः प्रस्थिताः ।)

उर्वशी—(जनान्तिकम्) हला चित्तलेहे उवआरिणंपि राएसिं ण सक्कुणोमि आमन्तेदुं । ता तुमं मे मुहं होहि । (हला चित्रलेखे उपकारिणमपि राजर्षिं न शक्नोम्यामन्त्रयितुम् । तत्त्वं मे मुखं भव ।)

चित्रलेखा—(राजानमुपेत्य ।) वअस्स[1] उव्वसी विण्णवेदि—महाराएण अब्भणुण्णादा इच्छामि पिअसहिं विअ महाराअस्स कित्तिं महिन्दलोअं णेदुं त्ति । (वयस्य उर्वशी विज्ञापयति महाराजेनाभ्यनुज्ञातेच्छामि प्रियसखीमिव महाराजस्य कीर्तिं महेन्द्रलोकं नेतुमिति ।)

राजा—गम्यतां पुनर्दर्शनाय ।

(सर्वाः सगन्धर्वा आकाशोत्पतनं रूपयन्ति)

उर्वशी—(उत्पतनभंगं रूपयित्वा ।) अम्मो लदाविडवे मे एआवली[2] लग्गा । (सव्याजं परिवृत्य राजानं पश्यन्ती ।) चित्तलेहे मोआवेहि दाव णं । (अहो लताविटपे मसैकावली लग्ना । (सव्याजं परिवृत्य राजानं पश्यन्ती ।) चित्रलेखे मोचय तावदेनाम् ।)

चित्रलेखा—(सस्मितम् ।) दिढं खु लग्गा । दुम्मोआ विअ मे पडिहादि । होदु[3] जदिस्सं दाव । (दृढं खलु लग्ना । दुर्मोचेव मे प्रतिभाति । भवतु यतिष्ये तावत् ।)

उर्वशी—सुमरेहि दाव एदं अत्तणो वअणं । (स्मर तावदेतदात्मनो वचनम् ।)

(चित्रलेखा मोचनं नाटयति ।)

राजा—(स्वगतम्)

प्रियमाचरितं लते त्वया मे गमनेऽस्याः क्षणविघ्नमाचरन्त्या ॥
यदियं पुनरप्यपाङ्गनेत्रा परिवृत्तार्धमुखी मयाद्य दृष्टा ॥ १६ ॥

सूत—आयुष्मन्

श्लोक १६–लते, अस्याः गमने क्षणविघ्नम् आचरन्त्या त्वया मे प्रियं आचरितं यत् अपाङ्गनेत्रा परिवृत्तार्धमुखी इयं पुनरपि मया अद्य दृष्टा ॥

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[1] महाराअ (R. against mss. evidence). [2] R. & B. insert वैअन्तिआ after एआवली. [3] उर्वशी–अलं पडिहासेण । मोआवेहि दाव णं (R. B.).

Chitraratha : This is but proper. Valour indeed shines by modesty.

The King : Friend, this is not the time for me to meet Lord Indra. Please, therefore, escort Her Ladyship to His Lordship.

Chitraratha : As Your Majesty pleases. Please come this way Your Ladyships.

(*The nymphs set out to depart.*)

Urvaśī : (*Aside*) O Chitralekhā, I cannot bid farewell to the royal sage though my benefactor. Therefore, please voice my feelings to him.

Chitralekhā : (*Approaching the King.*) Friend, Urvaśī requests that she desires to carry with Your Majesty's permission, the fame of Your Majesty to the celestial world like her personal friend.

The King : Alright, we part to meet again.

(*All, along with the Gandharvās gesticulate flying into the sky.*)

Urvaśī : (*Gesticulating an obstruction in her upward flight.*) Oh ! My necklace is stuck up in the twigs of a creeper. (*Turning round with this excuse and looking at the King.*) O Chitralekhā, please take this out.

Chitralekhā : (*Mischievously smiling.*) See, how fast it is stuck up ! It is difficult for me to disentangle it; however, let me try.

Urvaśī : Will you remember this promise of yours ?

(*Chitralekha gesticulates taking the necklace out.*)

The King : (*to himself.*)

O creeper, thou hast, indeed, blessed me in creating a momentary obstruction in her movement since she was observed by me, with her pupils turned to the corners and her face half turned round. (16)

Sūta : O Long-lived one,

नन्विति । वीर्यं पराक्रमः । पक्षे भवाः पक्ष्याः पार्श्ववर्तिनः । 'पक्षः पार्श्वगरुत्साध्यसहायबलभित्तिषु ।' इति त्रिकाण्डी । द्विषतः शत्रून् । वसुधाधरः पर्वतः । कंदरा दरी । विसर्पी प्रसरणशीलः । प्रतिशब्दः प्रतिध्वनिः । हरेः सिंहस्य । नागान्गजान् । हिनस्ति मारयति ॥१५॥

अनुत्सेकः अनभिमानः । जनान्तिक लक्षणं तु–'त्रिपताककरेणान्यानपवार्यान्तरा कथाम् । अन्योन्यामन्त्रणं यत्स्याज्जनान्ते तज्जनान्तिकम् ॥ इति साहित्यदर्पणादौ । 'वञ्चयित्वैकमन्योन्यं द्वाभ्यां यत्खलु पठ्यते । जनान्तिकं तु तत्कार्यं त्रिपताकेन पाणिना ।' इति सागरेऽपि ॥ उर्वशी । अम्मो इति आश्चर्ये । वैजयन्तिका इति एकावलीनाम । चित्रलेखा । आमिति अङ्गीकारे । प्रियमिति । आचरितं कृतम् ।

अदः[1] सुरेन्द्रस्य कृतापराधान्
प्रक्षिप्य दैत्यान् लवणाम्बुराशौ ।
वायव्यमस्त्रं शरधिं पुनस्ते
महोरगः श्वभ्रमिव प्रविष्टम् ॥ १७ ॥

राजा—तेन ह्युपश्लेषय रथं यावदारोहामि ।

(सूतस्तथेति रथमुपश्लेषयति । राजा नाटचेन रथमारोहति । उर्वशी[2] सनिःश्वासं राजानमवलोकयन्ती सह सखीभिर्निष्क्रान्ता चित्ररथश्च ।)

राजा—(उर्वशीमार्गोन्मुखः ।) अहो नु खलु दुर्लभाभिनिवेशी मदनः ।

एषा मनो मे प्रसभं शरीरात्पितुः पदं मध्यममुत्पतन्ती ।
सुराङ्गना कर्षति खण्डिताग्रात्सूत्रं मृणालादिव राजहंसी ॥ १८ ॥

(इति निष्क्रान्ताः सर्वे)

इति विक्रमोर्वशीये प्रथमोऽङ्कः ।

श्लोक १७–अदः ते वायव्यम् अस्त्रं सुरेन्द्रस्य कृतापराधान् दैत्यान् लवणाम्बुराशौ प्रक्षिप्य महोरगः श्वभ्रम् इव पुनः शरधिं प्रविष्टम् ।

श्लोक १८–पितुः मध्यमं पदं उत्पतन्ती एषा सुराङ्गना, राजहंसी खण्डिताग्रात् मृणालात् सूत्रम् इव शरीरात् मे मनः प्रसभं कर्षति ॥

क्षणमात्रं विघ्नम्, क्षण उत्सवस्तद्रूपं विघ्नमिति वा । परिवृत्तमर्धं मुखं यस्याः । अत एव अपाङ्गयुक्ते नेत्रे यस्या एतादृशी दृष्टा । यद्वा अपाङ्गो मदनस्तज्जनके नेत्रे यस्यास्तादृशी ॥ १६ ॥

अदः इति । वायुर्देवतास्येति वायव्यम् । शरधि–निषङ्गम् । श्वभ्रं रन्ध्रम् । ‘ रन्ध्रं श्वभ्रं वपा सुषिः ’ इति त्रिकाण्डी ॥ १७ ॥

उपश्लेषय–समीपे आनय ।

दुर्लभम् उर्वशीरूपं वस्तु अभिलषति तच्छीलः । ‘ दुर्लभाभिनिवेशी ’ इति पाठे अभिनिवेशः आग्रहः । एषेति । पितुः निजजनकस्य नारायणस्य मध्यमं पदं आकाशम् । ‘ वियत् विष्णुपदम् ’ इति त्रिकाण्डी । उत्पतन्ती उद्गच्छन्ती । अत्र एषा सुराङ्गना मन्मनः कर्षति इति अनेन अग्रिमाङ्कोपवर्ण्यराजोत्कण्ठा, तस्याश्च देव्याः परिज्ञानाद्यङ्कावताराख्यार्थोपक्षेपकेनासूचि ।

अङ्कावतारलक्षणं तु साहित्यदर्पणकृदाह– ‘ अङ्कान्ते सूचितः पात्रैस्तदङ्कस्याविभागतः । यत्राङ्कोऽवतरत्यन्यः अङ्कावतार इति स्मृतः ॥ ’ इति । पात्रैरिति

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[1] अधः (B.). [2]. उर्वशी (सस्पृहं राजानमवलोकयन्ती) अवि णाम पुणोवि एणं उअआरिणं पेक्खिसं (इति सगन्धर्वा सखीभिः निष्क्रान्ता (R. B.).

Having drowned the demons the offenders of Lord Indra, into the waters of the ocean, this windy-missile of yours has returned to the quiver, like a deadly cobra its hole. (17)

The King : Then please bring the chariot near, so that I can get into it.

(The charioteer saying, 'Let it be so,' drives the chariot near. The King gesticulates mounting the chariot. Urvaśī sighingly looking at the King, departs with her friends and so does Chitrarath also.)

The King : (*Turning in the direction of Urvaśī.*) Oh, what a wonder, that love creates a passion for inaccessible objects.

This celestial damsel flying through the sky, (lit. the middle region of her father) forcibly snatches away my heart from my body like the female royal swan, taking away a fibre from a lotus stalk with the tip broken off. (18)

(*Exit all.*)

[*End of Act I.*]

वहुवचनम् अविवक्षितम् । निष्क्रान्तौ । राजा सूतश्च इत्यर्थः । वहुवचनपाठे तु तद्दीनीयाभिनयनसमाप्तेः सभ्यादयोऽपि निष्क्रान्ता इत्यर्थः । प्रथमोऽङ्क इति । अङ्कलक्षणं प्राह साहित्यदर्पणकृत् 'प्रत्यक्षनेतृचरितो रसभावसमुज्ज्वलः । भवेदगूढशव्दार्थः क्षुद्रचूर्णकसंयुतः ॥ विच्छिन्नावान्तरैकार्थः किञ्चित्संलग्नबिन्दुकः । युक्तो न वहुभिः कार्यैर्बीजसंहृतिमान्न च ॥ नानाविधानसंयुक्तो–नातिप्रचुरपद्यवान् । आवश्यकानां कार्याणामविरोधाद्विनिर्मितः । नानेकदिननिर्वर्त्यकथया संप्रयोजितः । आसन्ननायकः पात्रैर्युक्तः त्रिचतुरैस्तथा ॥ दूराव्हानं वधो युद्धं राज्यदेशादिविप्लवः । विवाहो भोजनं शापोत्सर्गो मृत्यू रतं तथा ॥ दन्तच्छेद्यं नखच्छेद्यमन्यद्व्रीडाकरं च यत् । शयनाधरपानादि नगराद्युपरोधनम् । स्नानानुलेपने चैभिर्वर्जितो नातिविस्तरः । देवीपरिजनादीनाममात्यवणिजामपि । प्रत्यक्षचित्रचरितैर्युक्तो भावरसोत्तरैः । अन्ते निष्क्रान्तनिखिलपात्रोऽङ्क इति कीर्तितः ॥' इति श्रीमद्विन्दुवृन्दपुरंदरयायजूकप्रवरश्रीत्र्यम्बेकरोपनामकमौनिकुलमौलिमण्डनश्रीरङ्गनाथदीक्षितकुक्षिजविबुधवरश्रीबालकृष्णभट्टसूरिसूनुश्रीरङ्गनाथविरचितायां विक्रमोर्वशीप्रकाशिकायां प्रथमाङ्कोन्मेषः ।

द्वितीयोऽङ्कः।

(ततः प्रविशति विदूषकः।)

विदू०—ही ही भो णिमन्तणोवाअणेण[1] बह्मणो विअ राअरहस्सेण फुट्टमाणो ण सक्कुणोमि आइण्णे अत्तणो जीहं रक्खिदुं। ता जाव तत्तभवं वअस्सो कज्जासणादो उट्ठेदि दाव इमस्सिं विरलजणसंवादे विमाणुछेछङ्गपरिसरे[2] चिट्ठिस्सं। (ही ही भोः निमन्त्रणोपायनेन ब्राह्मण इव राजरहस्येन स्फोटमानो न शक्नोम्याकीर्णे आत्मनो जिह्वां रक्षितुम्। तद्यावत् तत्रभवान्वयस्यः कार्यासनादुत्तिष्ठति तावदेतस्मिन्विरलजनसंपाते विमानोत्सङ्गपरिसरे स्थास्यामि)

(परिक्रम्य[3] तत्र स्थितः)

(प्रविश्य) **चेटी**—आणत्तह्मि देवीए कासिराअपुत्तीए जधा हञ्जे णिउणिए जदोपहुदि भअवदो सुज्जस्स उवथ्थाणं करिअ पडिणिवुत्तो अज्जउत्तो तदो आरहिअ सुण्णहिअओ विअ लक्खीअदि। ता तस्स पिअवअस्सादो अज्जमाणवआदो जाणाहि दाव से उक्कण्ठाकालणंति। कहं खु मए बह्मबन्धु अदिसंधेओ। अहवा विरलतणलग्गं विअ अवस्सा असलिलं चिरं ण तस्सिं रहस्सं[4] चिट्ठदि। जाव णं अण्णेसामि। (परिक्रम्य अवलोक्य च) एसो ऑलिहिदो[5] वाणरो विअ किंपि तुण्हिभूदो अज्जमाणवओ चिट्ठदि। जाव णं उवसप्पामि। (उपसृत्य) अज्ज वन्दामि। (आज्ञप्तास्मि देव्या काशिराजपुत्र्या यथा—हञ्जे निपुणिके यतःप्रभृति भगवतः सूर्यस्योपस्थानं कृत्वा प्रतिनिवृत्त आर्यपुत्रस्तत आरभ्य शून्यहृदय इव लक्ष्यते। तत्तस्य प्रियवयस्यादार्यमाणकाज्जानीहि तावदस्योत्कण्ठाकारणमिति। तत्कथं खलु मया ब्रह्मबन्धुरतिसंधेयः। अथवा विरलतृणलग्नमिवावश्यायसलिलं चिरं न तस्मिन् रहस्यं तिष्ठति। यावदेनमन्विष्यामि। (परिक्रम्य अवलोक्य च) एष आलिखितो वानर इव किमपि तूष्णींभूत आर्यमाणवकस्तिष्ठति। यावदेनमुपसर्पामि। (उपसृत्य।) आर्य वन्दे।

द्वितीयोऽङ्कः।

इदानीं विदूषकमुखेनाग्रिमकथासूचनार्थं विदूषकप्रवेशमाह **तत इति।** विदूपक लक्षणं तु—' विकृताङ्गवचोवेषैर्हास्यकारी विदूषकः।' विश्वनाथ कविराजो

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१ गिमन्तणिओ परमण्णेण... (R.). भो णिमन्तणक। परम... (B.). २ विमाणपडिछ्छन्द (K.); देवच्छन्दअ (R.) देवछ्छन्द (R. B.). ३ परिक्रम्योपविश्य पाणिभ्यां मुखं पिधाय (R.) ४ राअरहस्सं (R, B.) ५ आलेख्खवाणरो (R. B.).

Act II

(*Then enters the Vidūṣaka.*)

Vidūṣaka : Ha, ha ! Bursting with the royal secret that I am like a Brahmin with the gifts received at invitations, I am not able to hold my tongue in this crowded place. Until His Majesty, my friend, dismisses the court (for the day) I shall wait in the vicinity of the thinly crowded palace Vimānotsanga.

(*Walking about, he stands there.*)

(*Entering*)- Maid : I have been ordered by the Queen, the daughter of the King of Kaśī—" Nipuṇika, His Lordship appears to be absent-minded from the moment he returned from attending on the divine Sun. Please ascertain from His Lordship's dearest friend the Honourable Maṇavaka, the cause of his uneasiness." How can I then fool this weteched Brahmaṇa ? Or why should I worry for he will not be able to hold the secret for a long time like dew-drops sticking to thin grass. Let me, therefore, find him out. (*Walking and observing*). Here is that Honourable Maṇavaka strangely tongue-tied, like a monkey painted in a picture. Let me approach him. (*Approaching*) O Honourable gentleman, I greet thee.

ऽप्याह–' कुसुमवसन्ताद्यभिधः कर्मवपुर्वेषभाषाद्यैः । हास्यकरः कलहरतिर्विदूषकः स्यात्स्वकर्मज्ञः । स्वकर्म भोजनादि । सागरोऽपि अगदत्–' वयस्यकश्चाटुपटुः स एव च विदूषकः । अन्तः पुरचरो राज्ञां नर्मामात्यः प्रकीर्तितः ॥ " इति ॥ **विदूषकः**। अविदाविंद भोः । ' अदृष्टाश्रुतसंप्राप्तावविदाविदभोः पदम् । ' इति सागरः । निमन्त्रणिकः परमान्नेनेव राजरहस्येन स्फुटन् न शक्नोमि जनाकीर्णेऽकीर्तनेनात्मनो जिह्वां धारयितुम् । तद्यावत्स राजा धर्मासनगत इत आयाति तावदेतस्मिन् विरलजनसंपाते देवच्छन्दकप्रासादं आरुह्य स्थास्ये । 'परमान्न तु पायसम् ।' इति त्रिकाण्डी । 'जीअम्' इतिपाठे जीवमित्यर्थ :। देवच्छन्दक इति प्रासादनाम । **चेटी** । माणवकेति विदूषकनाम । ब्रह्मबन्धुः दुष्टविप्रः । ' ब्रह्मबन्धुरधिक्षेपे निर्देशेऽपि द्विजोत्तमे ' । इति विश्वलोचनः । अतिसंधातव्यो वञ्चनीयः । अवश्यायो नीहारः । ' अवश्यायो हिमे वर्गे सततार्जनकर्मणि । ' इति विश्वलोचनः । अम्मो आश्चर्ये । निभृतो निश्चलः ।

विदूषकः। स्वस्ति भवत्यै । ' नमः स्वस्ति–' इत्यादिना चतुर्थी ।

विदूषकः—सत्थि भोदीए । (आत्मगतम् ।) इमं दुट्ठचेडिअं पेक्खिअ तं राअरहस्सं हिअअं भिन्दिअ णिक्कमदि । (प्रकाशम्) णिउणिए संगीदवावारं उज्झिअ कहिं पत्थिदा सि । (स्वस्ति भवत्यै (आत्मगतम् ।) इमां दुष्टचेटिकां प्रेक्ष्य तद्राजरहस्यं हृदयं भित्त्वा निष्क्रामति । (प्रकाशम् ।) निपुणिके संगीतव्यापारमुज्झित्वा क्व प्रस्थितासि ।)

निपुणिका—देवीए वअणेण अज्जं एव्व पेक्खिदुं । (देव्या वचनेनार्यमेव प्रेक्षितुम् ।)

विदूषकः—किं तत्तहोदी आणवेदि । (किं तत्रभवत्याज्ञापयति ।)

निपुणिका—देवी [1]भणादि सदावि अज्जो मइ पक्खवादी ण मं अणुइदवेअणादुक्खिदं उवेक्खदित्ति । (देवी भणति सदाप्यार्यो मयि पक्षपाती न मामनुचितवेदनादुःखितामुपेक्षत इति ।)

विदूषकः—(सवितर्कम् ।) किं वा वअस्सेण तत्तभोदीए पडिऊलं आचरिदं । (किं वा वयस्येन तत्रभवत्याः प्रतिकूलमाचरितम् ।)

निपुणिका—अज्जे[2] जंणिमित्तं भट्टा उक्कण्ठिदो ताए इत्थिआए णामधेएण भट्टिणा देवी आलविदा । (आर्य यन्निमित्तं भर्तोत्कण्ठितस्तस्याः स्त्रिया नामधेयेन भर्त्रा देव्यालपिता ।)

विदूषकः—(स्वगतम् ।) कहं सअं एव्व तत्तभवदा किदो रहस्सभेदो । किं दाणिं अहं जीहाजन्तणेण दुक्खं अणुहवामि ।

(प्रकाशम् ।) किं आमन्तिदा तत्तहोदी उव्वासित्ति । ताए दंसणेण उम्मादिदो तत्तभवं ण केवलं तत्तभोदिं मंपि विणोदे[2]विमुहो दढं पीडेदि । (कथं स्वयमेव तत्रभवता रहस्यभेदः कृतः । किमिदानीमहं जिह्वायन्त्रणेन दुःखमनुभवामि । (प्रकाशम् ।) किमामन्त्रिता तत्रभवती उर्वशीति । तस्या दर्शनेन उन्मादितस्तत्रभवान् न केवलं तत्रभवतीं मामपि विनोदविमुखो दृढं पीडयति ।)

निपुणिका— (आत्मगतम् ।) किदं मए भेअणं भट्टिणो रहस्सदुग्गस्स । (प्रकाशम् ।) अज्ज किं दाव देवीए णिवेदेमि । (कृतं मया भेदनं भर्तू रहस्यदुर्गस्य । (प्रकाशम् ।) आर्य किं तावद्देव्यै निवेदयामि ।)

चेटी । देवी भणति यथा–आर्यस्य ममोपरि अदाक्षिण्यम् । न मां अनुचितवेदनां दुःखितां अवलोकयतीति । अदाक्षिण्यं अननुकूलता । मन्मुखसंकोचाभाव इति यावत् ।

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१ देवी भणादि जधा–अज्जस्स मम उअरि अदक्खिण्णं । ण मं अणुइदवेअणादुक्खिदं अवलोअदित्ति (R. B.). 2 R. B. omit अज्ज. २ अशिव्वविमुहं (R. B.)

Vidūṣaka : Hail to Your Ladyship. (*To himself*) On meeting this wicked maid that royal secret seems to be coming out of me, tearing open my heart. (*Aloud*) Where are you going, Nipuṇikā, neglecting your music-lessons ?

Nipuṇika : To meet Your Honour at the instance of Her Majesty.

Vidūṣaka : What are Her Majesty's orders ?

Nipuṇikā : The Queen says that Your Honour has always favoured her and expects that you will not be indifferent towards her particularly when she is distressed by unwarranted suffering.

Vidūṣaka : (*Thinking*) Is it that my friend has offended Her Majesty in any way ?

Nipuṇikā : O Honourable Sir, His Majesty addressed the Queen by the name of that lady for whom His Majesty seems to be pining.

Vidūṣaka : (*To himself*) Oh ! His Majesty himself revealed the secret. Why should I then suffer so much by restraining my tongue ? (*Aloud*) Was Her Majesty addressed as Urvaśī ? Maddened from the moment he saw her, His Majesty not only offends Her Majesty but tortures me also, averse to all diversions.

Nipuṇikā : (*To herself*) The citadel of the royal secret has been torpedoed by me. (*Aloud*) Sir, what should I convey to Her Majesty ?

विदूषकः। निपुणिके विज्ञापय मम वचनेन काशिराजदुहित रंपरिश्रान्तोऽस्मि एतस्याः मृगतृष्णिकाया वयस्यं निवर्तयितुम्। यदि भवत्याः मुखकमलं प्रेक्षिष्यते वतो निवर्तिष्यत इति। नेपथ्य इति। 'आ लोकान्तात्' इत्यारभ्य 'पासवडिवत्ती होमि' इत्यन्तेन चूलिकया राजागमनरूपार्थसूचनम्। 'अन्तर्जवनिकासंस्थैश्चूलिकार्थस्य सूचनम्।' इति दाशरूपकीयादितल्लक्षणात्।

आलोकान्तात् इति। लोकान्तं अभिव्याप्य आसां प्रजानां प्रतिहत तमोवृत्तिः निरस्तपापाचरणः। यद्वा आलोकान्तात् आलोकनमात्रात् आसां प्रजानां जनानां प्रतिहततमोवृत्तिः। राज्ञः अतिधार्मिकत्वात् तेजोवत्त्वाच्च। यदालोकनमात्रेणैव दण्डादिभयेन प्रजाभिः। पापाचरणं न क्रियते इति भावः। यदालोकनादपि जनान् पापं न पश्यतीति वा। उक्तं च–'अग्निचित्कपिला सत्री राजा भिक्षुर्महोदधिः। दृष्टमात्राः पुनन्त्येते तस्मात्पश्येत्सदा बुधः॥' इति। पक्षे आलोकान्तात्प्रकाशस्वरूपात्। तमोवृत्तिरन्धकारावस्थानम्। 'लोकस्तु भुवने जने' इति त्रिकाण्डी। 'स्वरूपेऽन्तं मतं क्लीबं न स्त्री प्रान्तेऽन्तिके त्रिषु।' इति विश्वलोचनः। एको

विदूषकः—णिउणिए[1] विण्णवेहि तत्तभोदिं । जदामि दाव मिअतिण्हिआदो णिवत्तेदुं वअस्सं । तदो देवीए मुहं पेक्खिस्संति । (निपुणिके विज्ञापय तत्रभवतीम् । यते तावन्मृगतृष्णिकाया निवर्तयितुं वयस्यम् । ततो देव्या मुखं प्रेक्षिष्य इति ।)

निपुणिका—जं अज्जो आणवेदि । (यदार्य आज्ञापयति ।)

(इति निष्क्रान्ता ।)

(नेपथ्ये वैतालिकः)

जयतु देवः ।

आ लोकान्तात्प्रतिहततमोवृत्तिरासां प्रजानां
तुल्योद्योगस्तव दिनकृत[2]श्चाधिकारो मतो नः ।
तिष्ठत्येष क्षणमधिपतिर्ज्योतिषां व्योममध्ये
षष्ठे भागे त्वमपि दिवसस्यात्मनश्छन्दवर्ती[3] ॥ १ ॥

विदूषकः—(कर्णं दत्त्वा) एसो कज्जास[4]णादो उट्ठिदो इदो एव्व आअच्छदि वअस्सो । जाव से पासवत्ती होमि । (एष कार्यासनादुत्थित इत एवागच्छति वयस्यः । यावदस्य पार्श्ववर्ती भवामि ।) (इति निष्क्रान्तः ।)

(प्रवेशकः ।)

(ततः प्रविशति उत्कण्ठितो राजा विदूषकश्च ।)

श्लोक १–तव दिनकृतः च आसां प्रजानां आलोकान्तात् प्रतिहततमोवृत्तिः अधिकारः तुल्योद्योगः नः मतः । एषः ज्योतिषा अधिपतिः व्योममध्ये क्षणं तिष्ठति । दिवसस्य षष्ठे भागे त्वं अपि आत्मनः छन्दवर्ती ॥ १ ॥

ज्योतिषां अधिपतिः सूर्यः क्षणं व्योममध्ये तिष्ठति । मध्यान्हसमय इत्यर्थात् अन्होः दिवसस्य षष्ठे काले भागे त्वमपि विश्रान्ति लभसे विश्रामं प्राप्नोषि । ‘ षष्ठे स्वैरविहारो मन्त्रो वा सेव्यः । ’ इति नीतिकृतश्चाणक्यादयः ॥ १ ॥

प्रवेशक इति । विदूषक प्रवेशोत्तरमेतावत्संदर्भः प्रवेशकपदेन अभिधीयते । “ द्विधा विभागः कर्तव्यः सर्वस्यापीह वस्तुनः । सूच्यमेव भवेत्किंचिद्दृश्यश्रव्यमथा-

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[1] णिउणिए विण्णवेहि मम वअणेन कासिराअ दुहिदरम् । (कासिराअधूदम्– (B). परिस्सन्तह्मि इमाए भिअतिण्हिआए वअस्सं णिअत्तावेदुम् । जइ भोदीए मुहकमलं पेक्खिसदि तदो णिअत्तिस्सदित्ति । [निपुणिके विज्ञापय मम वचनेन काशिराजदुहितरम् । परिश्रान्तोस्म्येतस्या मृगतृष्णिकाया वयस्यं निवर्तयितुम् । यदि भवत्या मुखकमलं प्रेक्षिष्यते ततो निवर्तिष्यते इति ।] (R. B. against mss. evidence.) [2] च सवितुः (R. B.). [3] षष्ठे काले त्वमपि लभसे देव विश्रान्तिमह्नः । (R.B.). [4] धम्मासणसमुत्थिदो (R.B.).

Vidūṣaka : Nipuṇikā, please inform Her Majesty that I shall endeavonr to wean my friend away from pursuing this mirage and then shall wait upon Her Majesty.

Nipuṇika : As Your Honour commands. [*Exit*] (*A minstrel singing behind the curtain.*) May Your Majesty be victorious !

In our opinion, the office of Your Majesty and the functions of the day-maker (i. e. Sun) are the same inasmuch as Your Majesty drives away from off the minds of your subjects, the evil inclinations to the farthest limits of your kingdom, as the sun dispels the prevailing darkness to the ends of the world for the benefit of the people. The Lord of the luminaries stands for a while in the middle of the sky and Your Majesty also follows the sweet dictates of your conscience in the sixth division of the day. (1)

Vidūṣaka : (*Listening*) My friend is coming over here after finishing his work in the court. Let me join him. [*Exit.*]

[*The end of the Praveśaka.*]
[*Then enter the love-lorn King and the Vidūṣaka.*]

परम् ॥ ” इति पूर्वमुक्त्वा ‘ अर्थोपक्षेपकैः सूच्यं पञ्चभिः प्रतिपादयेत् । ‘ विष्कम्भक चूलिकाङ्कास्याङ्कावतारप्रवेशकैः ॥ ’ एवं पञ्चभिरभिनेयपात्रप्रवेशं सूचयेदित्यभिहितानां विष्कम्भकादीनां लक्षणानि शुद्धमिश्रादिभेदाश्च सोदाहरणा दशरूपकादौ विस्तरेण प्रतिपादितास्तत एवावगन्तव्याः विस्तरभयान्नेह प्रपञ्चिताः । संक्षेपस्तु– ‘ अधमपात्रेण पात्राभ्यां वा प्राकृतभाषिभ्यां सूच्येतिवृत्तसूचनं प्रवेशकः ’ इति । उक्तं च धनिकेन– ‘ तद्वदेवानुदात्तोक्त्या नीचपात्रप्रयोजितः । अङ्कद्वयान्तर्विज्ञेयः शेषं विष्कम्भके यथा ॥ ” तद्वदेवेति विष्कम्भकलक्षणोक्तं भूतभविष्यदर्थज्ञापकत्वं संक्षिप्तार्थत्वं च अत्रादिश्यते । अङ्कद्वयस्यान्तरिति प्रथमाङ्केऽस्य निषेधः । यद्यपि च अत्र अङ्कद्वयस्यान्तरित्य विशेषणेन प्रथमान्त्याङ्कयोः प्रदेशकनिषेधोऽवगम्भते, तथापि शेषाङ्के सर्वत्र तद्दर्शनात्प्रथमाङ्क एव केवलमस्य निषेधः एतल्लक्षणकृतामभिप्रेतः । तथा च देवपाणिविरचितदशरूपकटीकायां साहसाङ्कीयटीकासंमतिरपि–‘ नासूचितस्य पात्रस्य प्रवेशः क्वचिदिष्यते । प्रवेशं सूचयेत्तस्मादमुख्याङ्के प्रवेशकात् ॥ ” मुख्याङ्कः प्रथमाङ्कः एतेन मुख्याङ्केतराङ्के प्रवेशको बोद्धव्य इति ।

राजा । आ दर्शनात् दर्शनमारभ्य । मकरकेतोः मदनस्य । अवन्ध्यः सफलः पातः पतनम् । ‘ वन्ध्योऽफलोऽवकेशी च ’ इति त्रिकाण्डी ॥ २ ॥

राजा । रहस्यं गोप्योऽर्थः ।

राजा—

आ दर्शनात्प्रविष्टा सा मे सुरलोकसुन्दरी हृदयम् ।
बाणेन मकरकेतोः कृतमार्गमवन्ध्यपातेन ॥ २ ॥

विदूषकः—(आत्मगतम्) संपीडिदा खु दाव तवस्सिणी कासिराअउत्ती । (संपीडिता खलु तावत्तपस्विनी काशिराजपुत्री ।)

राजा—अपि रक्ष्यते रहस्यनिक्षेपः ।

विदूषकः—(सविषादमात्मगतम्) हध्धी हध्धी अहिसंधिदो म्हि दासीए । अण्णधा ण खु वअस्सो एव्वं पुच्छदि । (हा धिक् हा धिक् अभिसंहितोऽस्मि दास्या । अन्यथा न खलु वयस्य एवं पृच्छेत् ।

राजा—(साशङ्कम्) किं भवांस्तूष्णीमास्ते ।

विदूषकः—एव्वं मए णिअन्तिदा जीहा जं भवदोवि सहसा पडिवअणं ण देमि । (एवं मया नियन्त्रिता जिह्वा यद्भवतोपि सहसा प्रतिवचनं न ददामि ।)

राजा—युक्तम् । अथ क्वेदानीमात्मानं विनोदयेयम् ।

विदूषकः—महाणसं गच्छम्ह । (महानसं गच्छावः ।)

राजा—किं तत्र ।

विदूषकः—तहिं पञ्चविहस्स अब्भवहारस्स उवणदसंभारस्स जोअणं पेक्खमाणेहिं सक्कं उक्कण्ठा विणोदेदुं । (तत्र पञ्चविधस्याभ्यवहारस्योपनतसंभारस्य योजनां प्रेक्षमाणाभ्यां शक्यमुत्कण्ठा विनोदयितुम् ।)

राजा—(सस्मितम्) तत्रेप्सितसंनिधानाद्भवान्रंस्यते । मया खलु दुर्लभप्रार्थनः कथमात्मा विनोदयितव्यः ।

विदूषकः—णं भवं तत्तहोदीए उव्वसीए दंसणपहं गदो । (ननु भवांस्तत्रभवत्या उर्वश्या दर्शनपथं गतः ।)

राजा—ततः किम् ।

विदूषकः—ण खु सा दुल्लहत्ति समत्थेमि । (न खलु सा दुर्लभेति समर्थये ।)

राजा—[1]पक्षपातोऽयमवधार्यताम् ।

विदूषकः—एत्तिअं मन्तअन्तेण भवदा वड्ढिदं मे कोदूहलं । किं तत्तभोदी उव्वसी अदुदिआ रूवेण अहं विअ विरूवदाए । (एतावन्मन्त्रयमाणेन भवता वर्धितं मम कौतूहलम् । किं तत्रभवत्युर्वश्यद्वितीया रूपेण अहमिव विरूपतया ।)

राजा—माणवक प्रत्यवयवमशक्यवर्णनां तामवेहि । समासतः श्रूयताम् ।

विदूषकः—अवहिदो म्हि । (अवहितोस्मि ।)

श्लोक २–आ दर्शनात् सा सुरलोकसुन्दरी, मकरकेतोः अवन्ध्यपातेन बाणेन कृतमार्गं मे हृदयम् प्रविष्टा ॥ २ ॥

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[1] पक्षपातोऽपि तस्यां सद्रूपस्यालौकिक एव । (R.) –ऽपि सतस्तस्यारूप०(B.).

The King : From the moment the celestial nymph was seen by me, she has taken posseissen of my heart, breached by the infallible shaft of cupid. (2)

Vidūṣaka : (*To himself*) Rightly indeed is the unfortunate daughter of the King of Kaśī annoyed.

The King : Have you preserved the secret entrusted to you ?

Vidūṣaka : (*Sorrowfully to himself*) Alas ! alas ! I have been fooled by the wicked maid; otherwise why should my friend address this question to me ?

The King : (*With apprehension*) Why are you silent ?

Vidūṣaka : I am so tongue-tied that I refrain in giving an off-hand reply even to your queries.

The King : That is but proper. Where should I divert myself ?

Vidūṣaka : Let us go to the kitchen.

The King : Why, what should we find there ?

Vidūṣaka : There with the sight of the preparations of the five-fold varieties of food, it is just possible to forget your uneasiness.

The King : (*Smilingly*) Well, that will please you owing to the presence of things much desired by you. But how can I divert myself when I am pursuing an unattainable object ?

Vidūṣaka : But have you been seen by Her Ladyship, Urvaśī?

The King : Why do you ask me this question ?

Vidūṣaka : I think she is not quite unobtainable by you.

The King : This is, indeed, your bias in my favour.

Vidūṣaka : You have surely added to my curiosity when you talk in this manner. Is Her Ladyship Urvaśī unequalled in beauty as I am in deformity ?

The King : Friend Maṇavaka, know her to be baffling all description limb by limb. Listen to it in brief.

Vidūṣaka : I do it with all attention.

रहश्चोपांशु चालिङ्गे रहस्यं तद्भवे त्रिषु । ’इति त्रिकाण्डी । ‘शक्यं श्वमांसादिभिरपि क्षुत्प्रतिहन्तुम् । ’ इति महाभाष्यकारप्रयोगात् उत्कण्ठां विनोदयितुं शक्यमिति साधु । निकृतं समयमनुसृत्य शक्यमित्यत्र शक्येत्यर्थं इति वा । बलवतीमुत्कण्ठाम् इत्यपि पाठः । विदूषकः । न खलु ते दुर्लभ इति तर्कयामि । यतः त्वम् एतादृशः अनिर्वचनीयसौन्दर्यस्तद्दृक्पथं गतश्चेदवश्यं त्वयि बद्धभावा सा न ते दुर्लभेति भावः । पक्षपात इति । सतः समीचीनस्य रूपस्य तस्यां उर्वश्यां पक्षपात आग्रहेणावस्थितिरलौकिकः मतिविलक्षणः । कुत्राप्यदृष्टचर इति यावत् । समासतः

राजा--

आभरणस्याभरणं प्रसाधनविधेः प्रसाधनविशेषः ।
उपमानस्यापि सखे प्रत्युपमानं वपुस्तस्याः ॥ ३ ॥

विदूषकः—अदो खु भवदा दिव्वरसाहिलासिणा चादअव्वदं गहिदं[1] । (अतः खलु भवता दिव्यरसाभिलाषिणा चातकव्रतं गृहीतम् ।)

राजा—विविक्तादृते नान्यदुत्सुकस्य शरणमस्ति । तद्भवान्प्रमदवनमार्गमादेशयतु ।

विदूषकः—(आत्मगतम्) का गदी (प्रकाशम्) इदो इदो भवं । (परिक्रम्य) एदेण पमदवणचोदिदेण विअ पच्चुग्गदो भवं आअन्तुओ दक्खिणमारुदेण । (का गतिः । (प्रकाशम्) इत इतो भवान् । (परिक्रम्य ।) एतेन प्रमदवनचोदितेनेव प्रत्युद्गतो भवानागन्तुको दक्षिणमारुतेन ।

राजा—(विलोक्य[2] ।) उपपन्नमिदं विशेषणमस्य वायोः । अयं हि

निषिञ्चन् माधवीमेतां[3] लतां कौन्दीं च[4] नर्तयन् ।
स्नेहदाक्षिण्ययोर्योगात्कामीव प्रतिभाति मे ॥ ४ ॥

विदूषकः—ईरिसो[5] एव्व दे अहिणिवेसो होदु (परिक्कामितकेन) एदं पमदवणदुवारं । पविसदु भवं । (ईदृश एव तवाभिनिवेशो भवतु ।) (परिक्रामितकेन ।) एतत्प्रमदवनद्वारम् । प्रविशतु भवान् ।

राजा—प्रविशाग्रतः ।

(उभौ प्रविशतः ।)

राजा—(अग्रतो[6] विलोक्य ।) वयस्य मया न साधु समर्थितमापत्प्रतीकारः किल प्रमदवनोद्यानप्रवेश इति ।

श्लोक ३–सखे तस्याः वपुः आभरणस्य आभरणं, प्रसाधनविधेः प्रसाधनविशेषः उपमानस्य अपि प्रत्युपमानम् ॥ ३ ॥

श्लोक ४–एतां माधवीं लतां निषिञ्चन् कौन्दीं लतां च नर्तयन्, स्नेहदाक्षिण्ययोः योगात् (अयं वायुः) कामी इव मे प्रतिभाति ॥ ४ ॥

संक्षेपतः । आभरणस्येति । आभरणस्य कटककुण्डलादेः आभरणं भूषकम् । निजवपुषैव परं तच्छोभितं विधीयते इति भावः । प्रसाधनविधेः यावकहरिद्रादिप्रतिकर्मणः प्रसाधनविशेषः । निरतिशयशोभाजनकम् इत्यर्थः । ‘प्रतिकर्म प्रसाधनम्’ इति त्रिकाण्डी । चन्द्रादेः सकाशादाधिक्याच्चन्द्राद्येवैतस्योपमेयमित्यर्थः । उपमानं हि

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[1] R. adds after this ता दाव तुमे कहिं पत्थिदो । [2] B. omits. [3] लक्ष्मीं (R. B.). [4] लासयन् (R. B.). [5] सरिसो एव्व से अहिणिवेसो [सदृश एवास्याभिनिवेशः ।] (R.). [6] त्रासं रूपयित्वा (R. B.).

The King : O friend, her bodily form is assuredly the embellishment of all embellishments, the excellent decoration of all decorations, a pattern even for the standards of comparison. (3)

Vidūṣaka : Oh, it is for this reason then that you, longing for the heavenly ambrosia are observing the vow of a Chātaka.

The King : A secluded spot alone can give comfort to a love-lorn heart ! Therefore, please lead me to the Recreation Park [Pramadavana]

Vidūṣaka : (*To himsetf*) No escape ! (*Aloud*) This way, this way, my friend. (*walking round*) You, a guest have been greeted by this courteous breeze (lit. southernly breeze) impelled, as it were, by this Pleasure Park.

The King : (*Observing*) Significant, indeed is this attribute of this breeze; For, sprinkling this Madhavi creeper and setting the Kaundī a-dancing, methinks, the Vāyu plays the role of a lover combining into himself affection and chivalry. (4)

Vidūṣaka : May your devotion be similar to this. (*Taking a few steps.*) Here is the entrance to the Pleasure Park. May you enter.

The King : Lead me on.

(*Both enter.*)

अधिकगुणं भवति इति अलंकारिकोद्घोषादिति भावः । अत्यपूर्वसौन्दर्ययमिति रहस्यम् ।। ३ ।।

विदूषकः । ‘ दार्वाघाटस्तु सारङ्गः स्तोककश्चातकः समाः । ’ इति त्रिकाण्डी । विविक्ताद्विजनात् ‘ विविक्तौ पूतविजनौ । इत्यमरः । विविधशिशिरोपचारात् ’ इत्यपि पाठः । शिशिरोपचारः शीतलवस्तुपरिशीलनम् । शरणं रक्षकम् । ‘ शरणं गृहरक्षित्रोः ’ इति त्रिकाण्डी । प्रमदवनमिति । ‘ स्यादेतदेव प्रमदवनमन्तः पुरोचितम् । ’ इति च सा । पर्यन्तभूः परिसरः इत्यादि सैव । प्रत्युपगतः कृतप्रत्युद्गमनः । दक्षिणमारुतेन दक्षिणदिशागतेन वायुना अनुकूलेन च । **राजा** । उपपन्नं युक्तम् । विशेषणं दक्षिणेत्युपसर्जनम् ।

निषिञ्चन्निति । माधवीं वासन्तीं लक्ष्मीं शोभां नितरां सिञ्चन् । अतिशयिता कुर्वन्नित्यर्थः । ‘ एताम् ’ इति पाठे एतां माधवीं वासन्तीं लतां निषिञ्चन् अति मधुसंपन्ना कुर्वन् । कौन्दीं च लतां वल्लीं लासयन् नर्तयन् । ‘ वासन्ती माधवी लता ’ इत्यमरः । ‘ माध्यं कुन्दम् ’ इति च सः । स्नेहः प्रेमा । दाक्षिण्यम् अनुकूल्यम् । माधव्या हि वासन्त्या नववयोविशेषशालिन्या भामिन्या इव निषेको माध्याश्च कौन्द्याः भ्रमरविसरापीतायाः प्रगल्भाया इव नर्तनमात्रमित्यहो कामिन इवास्य

विविक्षु[1]र्यदहं तूर्णमुद्यानं तापशान्तये।
स्रोतोजवोह्यमानस्य प्रतीपतरणं हि तत् ॥ ५ ॥

विदूषकः—कहं विअ। (कथमिव।)

राजा—

इदमसुलभवस्तुप्रार्थनादुर्निवारं
प्रथममपि मनो मे पञ्चबाणः क्षिणोति।
किमुत मलयवातोन्मूलितापाण्डुपत्रै-
रुपवनसहकारैर्दर्शितेष्वङ्कुरेषु ॥ ६ ॥

विदूषकः—अलं परिदेविदेण। अइरेण दे इच्छिअसम्पादइत्तओ अणङ्गो एव्व सुहदो भविस्सदि। (अलं परिदेवितेन। अचिरेण तवेष्टसंपादयिताऽनङ्ग एव सुखदो भविष्यति।)

राजा—प्रतिगृहीतं ब्राह्मणवचनम्।

(परिक्रामतः।)

विदूषकः—पेक्खदु भवं वसन्तोदारसूअअं अहिरामत्तणं पमदवणस्स। (प्रेक्षतां भवान् वसन्तावतारसूचकमभिरामत्वं प्रमदवनस्य।)

राजा—ननु प्रतिपा[2]दपमेवावलोकयामि। अत्र हि

अग्रे स्त्रीनखपाटलं कुरबकं श्याम द्वयोर्भागयो-
र्बालाशोकमुपोढरागसुभगं भेदोन्मुखं तिष्ठति।
ईषद्बद्धरजःकणाग्रकपिशा चूते नवा मञ्जरी
मुग्धत्वस्य च यौवनस्य च सखे मध्ये मधुश्रीः स्थिता ॥ ७ ॥

विदूषकः—एसो मणिसिलापट्टअसणाहो अदिमुत्तलदामण्डवो भमरसंघट्टपडिदेहिं कुसुमेहिं सअं विअ किदोवआरो भवन्तं पडिच्छदि। ता अणुगेण्हीअदु दाव एसो। (एष मणिशिलापट्टकसनाथोऽतिमुक्तलतामण्डपो भ्रमरसंघट्टपतितैः कुसुमैः स्वयमिव कृतोपचारो भवन्तं प्रतीच्छति। तदनुगृह्यतां तावदेषः।)

श्लोक ५–अहं तापशान्तये यत् तूर्णं उद्यानं विविक्षुः तत् हि स्रोतोजवोह्यमानस्य प्रतीपतरणम् ॥ ५ ॥

श्लोक ६–असुलभवस्तुप्रार्थनादुर्निवारं इदं मे मनः प्रथमं अपि पञ्चबाणः क्षिणोति। किमुत मलयवातोन्मूलितपाण्डुपत्रैः उपवनसहकारः अङ्कुरेषु दर्शितेषु ॥ ६ ॥

श्लोक ७–सखे मधुश्रीः मुग्धत्वस्य च यौवनस्य च मध्ये स्थिता। (यतः) अग्रे स्त्रीनखपाटलं कुरबकं द्वयोः भागयोः श्यामं, तिष्ठति। उपोढरागसुभगं बालाशोकं भेदोन्मुखं तिष्ठति। ईषत्बद्ध रजःकणाग्रकपिशा नवा मञ्जरी चूते (तिष्ठति) ॥ ७ ॥

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[1] विविक्षोर्यदिदं नूनमुद्यानं नाघशान्तये। स्रोतसेवोह्यमानस्य प्रतीपतरणं महत् (R. also B. who reads नाद्य शान्तये in the lst half.) [2] प्रतिपदम् (R.)

The King : (*Looking in front of him*) Friend, I think I was mistaken in surmising that entering the Pleasure Park would serve as a palliative to my mental anguish. For, I desired to enter the garden so quickly in order to lessen my torment, but it has, indeed, become like swimming against the current by one carried away by the force of the stream. (5)

Vidūṣaka : What do you mean ?

The King : Cupid has already smitten my heart which is difficult to persuade from pursuing an unobtainable object. How much more will it be distressed in the presence of the mango tree in the garden with their withered leaves plucked off by the Malaya breezes and with the appearance of tender blossoms on them. (6)

Vidūṣaka : Enough of this sorrow. Within a short time Cupid himself will gladden you with the fulfilment of your cherished desire.

The King : I honour the words of a Brahmin.

(*Both walk a-round.*)

Vidūṣaka : May Your Lordship observe the beauty of the Pleasure Park which is suggestive of the approach of Vernal Season.

The King : Well, I see it, tree by tree. Here indeed,

Is the Kurabaka flower, reddish at its top like the nails of a damsel and dark on its two sides. The young blossoms of the Aśoka tree, pleasing on account of its accumulated redness is almost ready to bloom up. On the mango tree are to be observed the new blossoms tawny at their ends with the particles of pollen slightly formed. Hence, O friend, I think that Vernal Glory appears to be in the transitional stage between childhood and youth. (7)

Vidūṣaka : This bower of Atimukta creepers having inside it a marble seat is receiving you offering reception as it were with the flowers fallen on account of the movements of bees. Please, therefore, favour it.

युक्तकारितेति भावः। एवं च माधवी माध्योर्ज्येष्ठाकनिष्ठाख्यनायिकाविशेषत्वं प्राकाशि ॥ ४ ॥ विदूषकः। सदृश एवास्याभिनिवेशः। 'ईदृश एव' इत्यपि पाठः। विविक्षोरिति। विविक्षोः प्रवेष्टुम् इच्छोः। महत्सर्वोत्कर्षशालि। उद्यानम् उपवनम्। पुमानाक्रीड उद्यानम्।' इत्यमरः। अघशान्तये दुःखनाशाय। 'दुःखैनोव्यसनेष्वघम्।' इत्यमरः। स्त्रोतसा प्रवाहेण उह्यमानस्य प्राप्यमाणस्य प्रतीपतरणं प्रतिकूलप्लवनमिव ॥ ५ ॥

राजा—यथा भवते रोचते ।

(परिक्रम्य उपविष्टौ ।)

विदूषकः—इह सुहासीणो भवं ललिदलदाविलोहीअमाणणअणो उव्वसीगदं उक्कण्ठं विणोदेदु । (इह सुखासीनो भवान् ललितलताविलोभ्यमाननयन उर्वशीगतामुत्कण्ठां विनोदयतु ।)

राजा—(निःश्वस्य ।)

मम[1] कुसुमितास्वपि सखे नोपवनलतासु नम्रविटपासु ।
चक्षुर्बध्नाति धृतिं तद्रूपा[2]लोकदुर्ललितम् ॥ ८ ॥

तदुपायश्चिन्त्यतां यथा सफलप्रार्थनो भवेयम् ।

विदूषकः—(विहस्य) भो अहल्लाकामुअस्स महिन्दस्स वेज्जो[3] उव्वसीपज्जुछ्छुअस्स भवदो अहंवि दुवे एथ्थ उम्मत्तआ । (भो अहल्याकामुकस्य महेन्द्रस्य वैद्य उर्वशीपर्युत्सुकस्य भवतोऽहमपि द्वावत्रोन्मत्तौ ।)

राजा—[4]अतिस्नेहः खलु कार्यदर्शी ।

विदूषकः—एसो चिन्तेमि । मा उण परिदेविदेण मम समाधिं भिन्धि । (एष चिन्तयामि । मा पुनः परिदेवितेन मम समाधिं भिन्द्धि ।) (चिन्तां रूपयति ।)

राजा—(निमित्तं सूचयित्वा । आत्मगतम् ।)

न सुलभा सकलेन्दुमुखी च सा किमपि चेदमनङ्गविचेष्टितम् ।
अभिमुखीष्विव काङ्क्षितसिद्धिषु व्रजति निर्वृतिमेकपदे मनः ॥ ९ ॥

([5]जाताशस्तिष्ठति ।)

(ततः प्रविशत्याकाशयानेन उर्वशी चित्रलेखा च ।)

चित्रलेखा—हला कहिं अणिद्दिठकालणं गछ्छीअदि । (हला क्वानिर्दिष्टकारणं गम्यते ।)

श्लोक ८–सखे तद्रूपालोकदुर्ललितं मम चक्षुः नम्रविटपासु कुसुमितासु अपि उपवनलतासु धृति न बध्नाति ॥ ८ ॥

श्लोक ९–सकलेन्दुमुखी सा च न सुलभा, इदं च किमपि अनङ्गचेष्टितम् । काङ्क्षितसिद्धिषु अभिमुखीषु इव, मनः एकपदे निर्वृतिं व्रजति ॥ ९ ॥

इदमिति । असुलभं उर्वशीरूपं वस्तु । प्रार्थना अभिलाषः । क्षिणोति कृशीकरोति । सहकारः अतिसौरभः आम्रविशेषः । 'आम्रश्चूतो रसालोऽसौ सहकारोऽतिसौरभः ।' इति त्रिकाण्डी ॥ ६ ॥

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[1] बहु–(R. B.). [2] तदङ्गना (R. B.). [3] वज्जो (R. B.). B. inserts सचिवो after वेज्जो. [4] न खलु चिन्तयति भवान् । (R. B.). against mss. evidence. [5] मदनोत्सुकस्तिष्ठति । (R. B.).

The King : As you like it.

(They move round and sit down.)

Vidūṣaka : Seated comfortably here and with your eyes enchanted by the charming creepers beguile your uneasiness consequent on (the absence of) Urvaśī.

The King : (*Sighingly*)

My eyes over-fondled by the sight of her beauty, cannot be firmly fixed on the garden-creepers with their branches bent down although they have flowered forth. (8)

Please, therefore, find out a remedy by which I shall realise my desire.

Vidūṣaka : (*Smiling*) Oh ! The physician of Lord Indra passionately longing for Ahalyā, and myself belonging to Your Honour longing for Urvaśī both of us are mad in this case.

The King : Sincere affection certainly shows the way.

Vidūṣaka : Here I am trying to find out. But don't you disturb my concentration by your lamentation.

(Gesticulates deep thinking.)

The King : (*Suggesting an ominous sign*)

(to himself)

On one hand the moon-faced damsel is not easy to obtain, but, on the other hand, here is some indescribable working of Cupid. My mind suddenly feels happy as though with the impending fulfilment of my desires. (9)

(Stays full of hopes.)

(Then enter Urvaśī and Chitralekhā flying through the sky.)

Chitralekhā : Dear friend, wither are you proceeding without informing me of your destination ?

विदूषकः । अलं भवतः परिदेवितेन । ‘ विलापः परिदेवनम् । ’ इति त्रिकाण्डी । अग्रे इति । अग्रे अग्रभागे स्त्रीनखवत्पाटलं श्वेतरक्तं कुरबकं शोणं कुरण्टककुसुमं द्वयोर्भागयोरुभयतः श्यामम् । ‘ तत्र शोणे कुरबकस्तत्र पीते कुरण्टकः ’ । इति त्रिकाण्डी । बालाशोकं नूतनम् अशोककुसुमम् उपोढरागसुभगम् उत्कृष्टारक्तता सुन्दरं भेदोन्मुखं विकासोत्सुकम् । अनेन विशेषणद्वयेन मुग्धदशाप्रान्त उक्तः । ‘ ईषद्बध्य इत्यादिना यौवनारम्भो वर्णितः ॥ ७ ॥

‘ अतिमुक्तः पुण्ड्रकः स्याद्वासन्ती माधवी लता । ’ इति त्रिकाण्डी ।

बहुकुसुमितास्विति । अनेन अत्यन्तं सौगन्ध्यनिर्भरत्वं लोचनलोभनीयत्वं च व्यज्यते । उपवनेत्यनेनादूरवर्तितया अनायासलभ्यत्वम् । नंम्रविटपासु इत्यत्र अति-

उर्वशी—[1]सहि तदा हेमऊडासिहरे लदाविडवेण खणविग्घिदाआसगमणं मं ओहसिअ किं दाणिं पुच्छसि । (सखि तदा हेमकूटशिखरे लताविटपेन क्षणविघ्निताकाशगमनां मामुपहस्य किमिदानीं पृच्छसि ।

चित्रलेखा—किं तस्य राएसिणो पुरूरवस्स सआसं पत्थिदा सि । (किं तस्य राजर्षेः पुरूरवसः सकाशं प्रस्थितासि ।

उर्वशी—अअं मे अवहत्थिदलज्जो ववसाओ । (अयं ममापहस्तितलज्जो व्यवसायः ।)

चित्रलेखा—को[2] उण सहीए पुढमं पेसिदो । (कः पुनः सख्या पुरतः प्रेषितः ।)

उर्वशी—हिअअं । (हृदयम्)

चित्रलेखा—सअं एव्व साहु संपधारीअदु दाव । (स्वयमेव साधु संप्रधार्यतां तावत् ।)

उर्वशी—मअणो खु मं णिओएदि । किं एत्थ संपधारीअदि । (मदनः खलु मां नियोजयति । किमत्र संप्रधार्यते ।)

चित्रलेखा—अदो वरं णत्थि मे उत्तरं । अतः परं नास्ति ममोत्तरम् ।)

घनतया प्रच्छायशीतलत्वं द्योत्यते । अपि शब्दे । वहु इत्यादि नम्रेत्यन्तविशेषणान्तेषु योज्यः । तेन च एतादृशीषु अपि चक्षुषः अननुरागे को हेतुः । तत्र हेतुगर्भं विशेषणमाह–तदङ्गनेति । आलोकनम् आलोकः तत्र तेन वा दुर्ललितं दुराग्रहग्रस्तम् । बहुकुसुमितासु इत्यादिभिर्विशेषणैः अत्यन्तार्तववतीषु । ‘अतिपरिचयादवज्ञा’ इत्युक्तरीत्या उपवनस्थित्या सर्वदा आसन्नवर्तित्वेन अनादरविषयीभूतासु । नम्राः सौन्दर्यातिशयाद्विलोकनावनता विटपाः खिङ्गाः यासु । नम्रान् विटान् पान्ति इति वा । परपुरुषलोचनादिगोचरासु इत्यर्थः प्रासूचि । तदङ्गनेत्यनेन च सा प्रसिद्धा सौन्दर्यादिगुणगणशालिनी देवीभावाच्च निखिलमर्त्यदोष–अभाववती या अङ्गना तस्यां मनः अभिरतम् । बहुदोषदूषितासु च लतासु चक्षुर्न सक्तमिति सांप्रतमेवैतदिति रहस्यम् । ‘मम कुसुमिता–’ इत्यपि पाठः । मम दृष्टिरिति संबन्धः । विटपः पल्लवे खिङ्गे ’ इति विश्वः ॥ ८ ॥

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[1] (मदनवेदनामभिनीय सलज्जम् ।) सहि, हेमऊडसिहरे लदाविडवान्दरे लग्गा वैजअन्तिआ मोआवेहि त्ति मए भणिद उवहसिअ मं भणासि दिढं खु लग्गा ण सक्का मोआविदुं । दाणिं पुच्छसि कहि अणिद्दिट्ठकालणं गच्छीअदि त्ति । [सखि हेमकूटशिखरे लताविटपान्तरे लग्नां वैजयन्तिकां मोचयेति मया भणिता उपहस्य मां भणसि दृढं खलु लग्ना न शक्या मोचयितुम् । इदानीं पृच्छसि कुत्रानिर्दिष्टकारणं गम्यत इति ।] R. B. with minor spelling variations. [2] सहि तथावि तधापि (B.). संपधारीअदु दाव । को उण... । (R. B.).

Urvaśī : Friend, why do you ask me this question, when you ridiculed me at the time when my fight to the heavenly region was momentarily obstructed by the branch of a creeper on the top of the Hemakūta mountain ?

Chitralekhā : Oh ! are you going to meet that royal sage Purūravas ?

Urvaśī : Throwing all decorum to winds, this is, indeed, my object.

Chitralekhā : Who is piloting you ?

Urvaśī : My heart !

Chitralekhā : Ponder yourself deeply over the whole situation.

Urvaśī : It is cupid, indeed, who drives me on. What is there to ponder over ?

Chitralekhā : Then I have nothing more to say in this respect.

विदूषकः। भोः अहल्याकामुकस्य इन्द्रस्य वज्रः सचिवः उर्वशीपर्युत्सुकस्य भवतः अपि अहम्। द्वौ अपि अत्र उन्मत्तौ ॥

असुलभेति। निर्वृतिं संतोषम्। 'तत्क्षणैकपदेतुल्ये सद्यः सपदि च स्मृतम्।' इति हलायुधः ॥ ९ ॥

उर्वशीष। ए मे अपहस्तितलज्जो व्यवसायः। अपहस्तिता दूरीकृता। देवगुरुणा गीष्पतिना। प्रतिष्ठानस्य प्रयागपूर्वतीरस्थित 'झूसी' संज्ञकनगरस्य। तिरस्करिणी अन्तर्धानविद्या। **उर्वशी**। का पुनर्धन्या इति। धन्या अत्युत्कटपुण्याद्यतिशय शालिनी, प्रलोभिका वा। 'रामा त्रिवर्गहेतुः स्त्री धन्या योषित्प्रलोभिका।' इति त्रिकाण्डी शेषः। परिमृग्यमाणा अन्विष्यमाणा ॥

उर्वशी। हीनसत्त्व हृदय। समाश्वसिहि। निद्रासेवनचित्रफलकयोः

अनुपपत्तिम् एव आह। हृदयमिति। शोभनास्यां प्रियाम् उर्वशीम् आलेख्ये चित्रे अपि असमाप्य। संपूर्णम् अनालिख्य इत्यर्थः। नेत्रयोः उद्गतबाष्पत्वं च न भविष्यति इति न, अपितु भविष्यति इत्येव। नहि सव्यथान्तःकरणस्य निद्रागमनं अश्रुसमावृतनेत्रस्य लिखनं वा क्वचिद्घटत इति भावः ॥ १० ॥

नितान्तेति। सा नितान्तं अतिशयेन कठिनां दुःसहं। मानसीं रुजं पीडां न वेद न जानाति। अन्यथा अवश्यं मां संभावयेदिति भावः। वेति पक्षान्तरे प्रभावेन निजदैवशक्त्या ज्ञातानुरागमपि मां अवमन्यते अवगणयति। कथं वा अमर्या मया मानुषे मनो निवेशनीयं इति आशयेन इति भावः। पञ्चबाणो मदनो मम मनोरथम् अभिलाषं तस्मिञ्जनेऽलब्धमप्राप्तं यत्फलं तेन नीरसं निःसारं विधाय कृती कुशलो भवतु। 'अबद्धफलनीरसम्।' इत्यपि पाठः। न बद्धं संपादितं फलं येन चासौ

उर्वशी—तेण हि आदिसीअदु मग्गो जह गच्छन्तीणं[1] अन्तराओ ण भवे। (तेन हि आदिश्यतां मार्गो यथा गच्छन्त्योरन्तरायो न भवेत् ।)

चित्रलेखा—सहि वीसध्धा होहि। णं भअवदा देवगुरुणा अवराइदं णाम सिहाबन्धणविज्जं उवादिसन्तेण तिदसपडिवक्खस्स अलङ्घणिज्जा कदह्म। (सखि विश्रब्धा भव। ननु भगवता देवगुरुणा अपराजितां नाम शिखाबन्धनविद्यामुपादिशता त्रिदशप्रातिपक्षस्यालङ्घनीये कृते स्वः।)

उर्वशी[2]—अहो विसुमरिदं मे हिअअं। (अहो विस्मृतं मम हृदयम्।)

(सिद्धमार्गमासाद्य[3])

चित्रलेखा—[4]एँदं भअवदीए भाईरहीए जउँणासंगमाविसेसपावणेसु सलिलेसु ओलोअन्तस्स विअ अत्ताणअं। पइट्ठाणस्स सिहाभरणभूदं राएसिणो भवणं उवाट्ठिदह्म। (एतद्भगवत्या भागीरथ्या यमुनासंगमविशेषपावनेषु सलिलेष्ववलोकयत इव आत्मानं प्रतिष्ठानस्य शिखाभरणभूतं राजर्षेर्भवनमुपस्थिते स्वः।

उर्वशी—(विलोक्य।) णं वत्तव्वं ठाणन्तरगदो सग्गोत्ति। (विचार्य।) हला कहिं णु खु सो आवण्णाणुकम्पी भवे। (ननु वक्तव्यं स्थानान्तरगतः स्वर्ग इति। (विचार्य) हला क्व नु खलु स आपन्नानुकम्पी भवेत्।)

चित्रलेखा—एदस्सिं णन्दणवणेक्कदेसे विअ पमदवणे ओदरिअ जाणिस्सामो। (एतस्मिन्नन्दनवनैकदेश इव प्रमदवने अवतीर्य ज्ञास्यावः।)

(उभे अवतरतः।)

नीरसश्च। फलाभावे तु मरणमेव वैरस्ये निदानम्। तेन च तस्य बाणपञ्चाङ्गीकारः सफलः स्यादिति फलव्यक्तिः ॥ ११ ॥

विदूषकः। अविदाविद भोः। अविदेत्यदृष्टाश्रुतप्राप्तौ।

भुजङ्गनिर्मोकः। 'समौ कञ्चुकनिर्मोकौ' इति त्रिकाण्डी।

विदूषकः। ननु खल्वदृष्टया उर्वश्या इति। अत्र 'इक्खरा' इति पुंस्त्वम्, 'भवे' इत्यत्र बहुवचनं एकवचनं च, 'प्राकृते लिङ्गवचनमतन्त्रम्' इति प्राकृतकृतसमयतो बोद्धव्यम्। यद्वा विसर्जिता भवेत्पत्त्रिकेति शेषः। नन्विति संबोधने। खलु इति वितर्के निश्चये वा। 'सुणिअ' इत्यत्र 'मुणिअ' इत्यपि पाठः। मुणिअ ज्ञात्वा इत्यर्थः। अगतिः अविषयः। सामिएति। स्वामिन् यथाहं त्वया नितान्त-

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१ गच्छ्छन्तीए (R. B.). २ उ०–(सलज्जं) ताए प्पओअं सव्वं सुमरेसि [तस्याः प्रयोगं सर्वं स्मरसि] चि०–सहि हिअअं एदं सव्वं जानादि [सखि हृदयमेतत्सर्वं जानाति।] (R. B.). उभे भ्रमणं रूपयतः (R. B.). ४ Before this सहि पेख्ख पेख्ख। एदं (R. B.).

Urvaśī : Therefore, lead the way so that there will be no impediment on our way.

Chitralekhā : Friend, be at ease. Don't you remember that we have been made immune to any insult from the foes of gods when the divine preceptor instructed us into the mysterious art of brading the hair called Aparājitā (the invincible one) ?

Urvaśī : Oh ! What a pity ! I have lost sight of that.

(*Descending to the path of the Siddhas.*)

Chitralekhā : Here have we arrived at the palace of the royal sage which is the crest jewel of Pratiṣṭhāna and which admires its own beauty as it were reflected in the waters of the divine Bhāgīrathī, particularly sanctified by her confluence with the river Jumna.

Urvaśī : (*Looking*) You should rather say here is the heavenly world transplanted. (*Reflecting*) Where will that sympathiser of the distressed be at this time ?

Chitralekhā : Let us find out on descending into this Pleasure-Park, which as it were resembles a part of the Nandana garden. (*Both descend.*)

कठिनामित्यादिना अज्ञात्री निजपीडाम् अजानाना संभाविता, तथा च हे सुभग अनुरक्तस्य तवैव मे यथा त्वया संभावितं तथैव त्वदनुरागाज्ञानवत्येवास्मि । अन्यथा तदैव मयागतं स्यादित्यर्थः । 'तथैव' इति पाठे 'तथैव' 'एवमेव' इत्येकार्थकमपि पदद्वयम् आदरातिशय द्योतनार्थम् । तथा च यत्त्वया संभावितं तत्तथैवेत्यर्थः । अनन्तरं च तवैतादृगवस्थाज्ञानोत्तरं तु मे ललितं शीतलता दिनातिरमणीयं पारिजातस्येमानि कुसुमपल्लवानि तदीयं यच्छयनीयं तस्मिन्सुखाः सुखरूपा अपि नन्दनवनवाताः शरीरे गिखीव अग्निसमा भवन्ति । णवरिणवरीं केवलान्तर्ययोर्निपातितौ ॥ १२ & १३ ॥

तुल्येति । पिशुनं सूचकम् । पिशुनं खलसूचकौ' इति त्रिकाण्डी । ललितोऽर्थस्य वन्धो यत्र । ललितावर्थबन्धौ अभिधेयरचनाविशेषौ यत्रेति वा । 'ललितोपवन्धम्' इति पाठे ललित उपवन्धो रचनाविशेषो यत्रेत्यर्थः । उदाहरणं उक्तिः पत्रे तदुक्तिमात्रनिवेशनमात्रेणैव ममाननं तस्या आननेन समागतं मिलितमिवेत्युत्प्रेक्षा ॥ १४ ॥

न तथेति । नन्दयसि संतोषयसि । पूर्वदृष्टा दृष्टपूर्वा ॥ १५ ॥

अपवार्य । परावृत्यान्यं प्रति रहस्यकथनं अपवारितम् । लक्षणं त्वाह विश्वनाथ कविराजः–'तद्भवेदपवारितम् । रहस्यं तु यदनस्य परावृत्य प्रकाश्यते ।' इति ।

चित्रलेखा—([1]दृष्ट्वा सहर्षम्) हला एसो खु पढमोदिदो विअ [2]चन्दो कौमुदिं विअ तुमं [3]पडिच्छदि। (हला एष खलु प्रथमोदित इव चन्द्रः कौमुदीमिव त्वां प्रतीच्छति।)

उर्वशी—(विलोक्य।) हला दाणिं पुढमदंसणादो सविसेसं पिअदंसणो महाराओ पडिहादि। (हला इदानीं प्रथमदर्शनात् सविशेषं प्रियदर्शनो महाराजः प्रतिभाति।)

चित्रलेखा—जुज्जदि। ता एहि उवसप्पम्ह। (युज्यते। तदेह्युपसर्पावः।)

उर्वशी—[4]तिरक्खरिणीपडिच्छण्णा पासगदा से भविअ सुणिस्सं दाव। पासपडिवत्तिणा वअस्सेण सह विअणे किंपि मन्तअन्तो चिट्ठदि। (तिरस्करिणीप्रतिच्छन्ना पार्श्वगतास्य भूत्वा श्रोष्यामि तावत्। पार्श्वपरिवर्तिना वयस्येन सह विजने किमपि मन्त्रयमाणस्तिष्ठति।)

चित्रलेखा—जह दे रोअदि। (यथा ते रोचते।) (यथोक्तमनुतिष्ठतः।)

विदूषकः—भो चिन्तिदो मए दुल्लहप्पणइणीसमाअमोवाओ। (भोः चिन्तितो मया दुर्लभप्रणयिनीसमागमोपायः।)

(राजा तूष्णीमास्ते।)

उर्वशी—का णु खु एसा इत्थिआ इमिणा पत्थीअमाणा अत्ताणअं विकत्थेदि। ([5]का नु खल्वेषा स्त्री अनेन प्रार्थ्यमानात्मानं विकत्थते।)

चित्रलेखा—किं[6] उण माणुस्सअं विडम्बीअदि। (किं पुनर्मानुष्यं विडम्ब्यते।)

उर्वशी—भयामि सहसा पभावादो विण्णादुं। (बिभेमि सहसा प्रभावाद्विज्ञातुम्।)

विदूषकः—णं भणामि चिन्तिदो उवाओत्ति। (ननु भणामि चिन्तित उपाय इति।)

राजा—तेन हि कथ्यताम्।

विदूषकः—सिविणअसमाअमआरिणिं णिद्दं सेवदु भवं। अहवा तत्थभोदीए उव्वसीए पडिकिदिं आलिहिअ [7]ओलोअन्तो चिट्ठ। (स्वप्नसमागमकारिणीं निद्रां सेवतां भवान्। अथवा तत्रभवत्या उर्वश्याः प्रतिकृतिमालिख्यावलोकयंस्तिष्ठ)

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[1] राजानं दृष्ट्वा (R. B.). [2] भअवं चन्दो (R. B.). [3] अवेक्खदि (R. B.). [4] ण दाव उवसप्पिस्सम्। तिरक्ख० (R. B.). [5] का उण धण्णा इत्थिआ जा इमिणा पडिमुग्ग (परिमग्ग–B.) माणा अत्ताणअं-विणोदेदि (B.) [का पुनर्धन्या स्त्री या अनेन परिमृग्यमाणा आत्मानं विनोदयति।] (R. B.). [6]. (हला–B.) झाणस्स किं विलम्बीअदि [ध्यानाय किं विलम्ब्यते।] (R. B.). [7]. अत्ताणअं विणोदेहि [आत्मानं विनोदयति] (R.B.).

Chitralekhā : (*Looking joyfully.*) Here is he waiting for you like the newly risen moon awaiting moon-light.

Urvaśī : (*Observing.*) Friend, His Majesty appears to me all the more charming than on the first occasion.

Chitralekhā : Quite natural. Let us move forward.

Urvaśī : I would like to overhear standing by his side and making myself invisible by the Tiraskāriṇī charm. Oh ! He seems to be confiding something with his friend by his side in this secluded spot.

Chitralekhā : As it pleases you.

(*They do accordingly.*)

Vidūṣaka : O, I have found out a plan to bring about your union with your beloved difficult to obtain.

(*The King observes silence.*)

Urvaśī : Who could this lady be who, being wooed by him, thinks too much of herself ?

Chitralekhā : Why do you act the role of a human being ?

Urvaśī : I am afraid to find it out with the use of my divine power.

Vidūṣaka : Oh ! Didn't I say, I have conceived a plan ?

The King : Then let me know what it is.

Vidūṣaka : May Your Honour enjoy sleep that will bring about union (with your beloved) in a dream. Or draw a portrait of Her Ladyship Urvaśī and regale yourselves by constantly gazing at it.

पर्युत्सुकामिति । आर्ति पीडाम् । अयं उभयोः आवयोः प्रणयः स्नेहः साधारणः । यथा मम तस्याम् तथा तस्या अपि मयि इत्यर्थः । अतो यतस्व यत्नं कुरुष्व । कौमुदीं ज्योत्स्नां इन्दुबिम्ब इव ताम् । मयि इत्यर्थात् । समागमय । 'प्रणयः स्मरस्य तप्तेन तप्तमयसा घटनाय योग्यम् इति पाठे स्मरस्य प्रणयः सोत्कण्ठभाषितेन पीडाप्रदानरूपः । अत इत्यर्थात् । तप्तेन अयसा घटनाय तप्तमेव योग्यमिति लोकोक्तिः । अतो झटिति मिलन प्रयत्नो विधेय इति भावः ॥ १६ ॥

चित्रलेखा । सखि इत एहि ॥ निभृततरं भीषणं मदनं प्रेक्ष्य प्रियतमस्य ते दूत्यस्मि संवृत्ता । 'युष्मत्तोऽपि निर्दयतरं मदनं प्रेक्ष्य वयस्यस्य ते दूती संवृत्ता इति क्वक्वचित्पाठः । उर्वशी । (ससाध्वसं सभयम् । राज्ञस्तेजोतिशयात् इत्यर्थः । सव्रीडं सलज्जम् ।

मयानामेति । जितं सर्वोत्कर्षशालिना जातम् । जयशब्दः उत्कर्षसूचकः शब्दः सहस्राक्षादिन्द्रात्पूर्वं त्वदुक्तः अयं शब्दः तस्मिन्नेव आसीत् । इदानीं मल्लक्षणे पुरुषान्तरेऽपि जात इत्यर्थः । अत्र च 'उर्वशी जयतु' इत्यारभ्य 'आगतः पुरुषान्तरम्'

उर्वशी—(सहर्षम्) हीणसत्त हिअअ समस्सस समस्सस । (हीनसत्त्व हृदय समाश्वसिहि समाश्वसिहि ।)

राजा—उभयमप्यनुपपन्नम् ।

हृदयमिषुभिः कामस्यान्तः सशल्यमिदं सदा[1]
कथमुपलभे निद्रां स्वप्ने समागमकारिणीम् ।
न च सुवदनामालेख्येऽपि प्रियामसमाप्य[2] तां
मम नयनयोरुद्बाष्पत्वं सखे न भविष्यति ॥ १० ॥

चित्रलेखा—सहि सुदं तुए । (सखि श्रुतं त्वया ।)

उर्वशी—सुदं । ण उण पज्जत्तं हिअअस्स । श्रुतम् । न पुनः पर्याप्तं हृदयस्य ।)

विदूषकः—एत्तिओ मे मदिविहवो (एतावान् मम मतिविभवः ।)

राजा—(सनिःश्वासम्)

नितान्तकठिनां रुजं मम न वेद सा[3] मानसीं
प्रभावविदितानुरागमवमन्यते वापि माम् ।
अलब्धफलनीरसान्[4]मम विधाय तस्मिञ्जने
समागममनोरथान्भवतु पञ्चबाणः कृती ॥ ११ ॥

चित्रलेखा—सुदं तुए । (श्रुतं त्वया ।)

उर्वशी—हद्धी हद्धी । मं एव्वं अवगच्छदि । असमत्थह्मि अग्गदो भविअ से पडिवअणस्स । पहावणिम्मिदेण भुज्जवत्तेण[6] संपादिदुत्तरा होदुम् इच्छामि । (हा धिक् हा धिक् । मामेवमवगच्छति । असमर्थास्म्यग्रतो भूत्वा अस्य प्रतिवचनस्य । प्रभावनिर्मितेन भूर्जपत्रेण संपादित्तोत्तरा भवितुमिच्छामि ।)

चित्रलेखा—अणुमदं मे । (अनुमतं मम ।)

(उर्वशी ससंभ्रमं[7] गृहीत्वा यथोक्तं करोति ।)

श्लोक १०–इदं हृदयं कामस्य इषुभिः सदा अन्तः सशल्यं (अतः) स्वप्ने समागमकारिणीं निद्रां कथं उपलभे । हे सखे, आलेख्ये च तां सुवदनां प्रियां असमाप्य अपि मम नयनयोः उद्बाष्पत्वं न भविष्यति (इति) न ॥१०॥

श्लोक ११–मम नितान्तकठिनां मानसीं रुजं न सा वेद । प्रभावविदितानुरागं अपि मां अवमन्यते वा । अलब्धफलनीरसान् समागममनोरथान् तस्मिन् जने विधाय पञ्चबाणः कृती भवतु ॥ ११ ॥

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१. यतः (B.). २ समवाप्य (B. against mss. evidence). ३. यो. O. ४ °नीरस... °मनोरथम् (R. B.). R. notes another v. l. अवद्धफलनीरसा. (K.). ५ अत्ताणअं दंसिदुं [आत्मानं दर्शयितुम्] (R. B.). ६ लेहं संपादिअ अन्तरा खिविदुं [= क्षेप्तुम्] इस्सामि (R. B.). ७ उर्वशी नाटयेनाभिलिख्य क्षिपति (R.B.).

Urvaśī : (*Joyfully*) O my heart of low metal, now take courage, take courage !

The King : Both the alternatives are impracticable. How can I enjoy sleep so as to bring about union in a dream when my heart is constantly smitten through, by Cupid's shafts ? Nor will the tears fail to wet my eyes even before I complete drawing my fair-faced beloved in a picture ! (10)

Chitralekhā : Friend, have you heard it ?

Urvaśī : Yes, I have. But it is not enough consolation for my heart.

Vidūṣaka : Thus far and no further my intelligence can travel.

The King : (*Sighfully*)

Either she does not know my extremely poignant mental suffering or she completely disregards my love knowing it by her supernatural powers. May Lord Cupid consider himself triumphant by making my longing for union with that person vain on account of its fruit not borne out.

Chitralekhā : Have you heard now ? (11)

Urvaśī : Alas ! alas ! This is how he thinks of me ! I have not the courage to stand before him and give an answer. However, I wish to send a reply by means of a birch-leaf produced by my mysterious power.

Chitralekhā : I concur with you.

(*Urvaśī takes it up hurriedly and writes accordingly.*)

इत्यन्तमुत्तरोत्तरं वाक्ययोजनं प्रगमनाख्यं प्रतिमुखं संध्यङ्गमिदम् । 'प्रगमनं वाक्यं स्यादुत्तरोत्तरम् ।' इति विश्वनाथकविराजोक्तल्लक्षणात् ॥ १७ ॥

'नमः स्वस्ति–' इत्यादिना चतुर्थी । 'नेपथ्ये' इत्यत आरभ्योर्वश्याकाररूपार्थोपक्षेपश्चूलिकया विहितः। चूलिकालक्षणं उक्तं प्राक् । मुनिना । प्रयुज्यत इति प्रयोगो लक्ष्मी स्वयंवराभिधानं रूपकम् । शृङ्गाराद्यष्टरसाश्रयः । निबद्धो रचितः । ललितः अतिसुन्दरः अभिनयः अर्थव्यजनं यत्र । मरुतां देवानाम् ॥ १८ ॥

अनुजानीहि आपृच्छस्व । 'प्रश्नोऽनुयोगः पृच्छा च' इत्यमरः । संस्थाप्य स्थिरीकृत्य । ईश्वरनियोगपरिपन्थी प्रभ्वाज्ञाविरोधी । अनीशया इति । शरीरस्य अनीशया । इन्द्राधीनत्वादित्यर्थः । स्ववशं निजायत्तम् ॥ १९ ॥

सासूयं सक्रोधम् । प्रमादी असावधानः । 'प्रमादोऽनवधाता' इति त्रिकाण्डी वैधेयो मूर्खः । 'मूर्खवैधयबालिशाः' इति सैव ॥ औशीनरी काशिराजपुत्री ॥ भट्टिनी राजमहिषी । 'पेत्तं' इति पदरहितो वा पाठः ॥ चेटी । देवी, वदेतत् कौलीनं

विदूषकः—(दृष्ट्वा) अविहा अविहा । भो किं णु खु एदं [1]भुअङ्गणिम्मोअं विअ संमुहे णो णिवडिदं । (अविहा अविहा । भोः किं नु खल्वेतद्भुजङ्गनिर्मोक इव संमुखेऽस्माकं निपतितम् ।)

राजा—(विभाव्य) भूर्जपत्रगतोयमक्षरविन्यासः ।

विदूषकः—ण खु अदिट्ठाए तत्तहोदीए उव्वसीए भवदो परिदेविदं सुणिअ समाणाणुराअसूअआइं अक्खराइं विसज्जिआइं होन्ति । (न खल्वदृष्टया तत्रभवत्योर्वश्या भवतः परिदेवितं श्रुत्वा समानानुरागसूचकान्यक्षराणि विसृष्टानि भवन्ति ।)

राजा—नास्त्यगतिर्मनोरथानाम् । (गृहीत्वानुवाच्य सहर्षम् ।) सखे प्रसन्नस्ते तर्कः ।

विदूषकः—भवं दाणिं पसीददु । एत्थ लिहिदं सुणिदुम् इश्छामि । (भवान् इदानीं प्रसीदतु । अत्र लिखितं श्रोतुमिच्छामि ।)

उर्वशी—साहु अज्ज णाअरिओसि । (साधु आर्य नागरिकोसि ।)

राजा—श्रूयताम् । (वाचयति ।)

सामिअ संभाविआ जह अहं तुए अणुमिआ ।
तह अणुरत्तस्स [2]जइ णाम तुह उवरि ॥ १२ ॥
[3]णं मे लुलिअपारिजाअसआणिज्जयम्मि होन्ति ।
णन्दणवणवादावि अच्चुण्हआ सरीरए ॥ १३ ॥

स्वामिन् संभाविता यथाहं त्वया अज्ञाता ।
तथानुरक्तस्य यदि नाम तवोपरि ॥ १२ ॥
ननु मम लुलितपारिजातशयनीये भवन्ति ।
नन्दनवनवाता अप्यत्युष्णकाः शरीरके ॥ १३ ॥

उर्वशी—किं णु खु संपदं भणिस्सदि । (किं नु खलु सांप्रतं भणिष्यति ।)

चित्रलेखा—णं भणिदं एव्व कमलणालाअमाणेहिं अङ्गेहिं । (ननु भणितमेव कमलनालायमानैरङ्गैः ।)

श्लोक १२-१३—स्वामिन्, यदि नाम अज्ञाता अहं यथा त्वया सम्भाविता तथा अनुरक्तस्य (तव) उपरि (स्याम्, तर्हि) ननु मम लुलितपारिजातशयनीये शरीरके नन्दनवनवाताः अपि (कथं) अत्युष्णकाः भवन्ति ॥ १२-१३ ॥

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[1] भुअङ्गणिम्मोओ किं मं खादिदुं णिवडिदो [भुजङ्गनिर्मोकः किं मां खादितुं निपतितः ।] (R. B.). [2] सुहअ एअमेअ तुह [सुभग एवमेव तव] (R.B.). [3] णवरि अ ण-(B.).....सुहा णन्दणवणवाआ वि सिहिव्व सरीरे । [अनन्तरं च (न–B.)...शिखीव शरीरे] (R. B.).

Vidūṣaka : (*Seeing*) Oh heavens! What is this that has fallen in front of us like the slough of a serpent ?

The King : (*Observing*) It seems to be some writing on a birch-leaf.

Vidūṣaka : How I hope this is the writing suggestive of equal love, dropped by Her Ladyship by remaining invisible, on overhearing your lamentations !

The King : Unbriddled indeed are one's desires ! (*Taking it up, reading it to himself, delightfully.*) Friend, how correct is your guess !

Vidūṣaka : May Your Honour be pleased now. I am eager to hear what is written therein.

Urvaśī : Well done. Sir, how cultured you are !

The King : Please listen.

My lord, If I, unknown to you, were to behave towards you desperately in love with me, in the manner as you construe, why should then these breezes from the Nandana Park be so extremely hot to my person when I am lying on a bed of Pārijāta flowers, crushed owing to my restlessly rolling thereon ? (12 and 13)

Urvaśī : Let me see what reply he gives me now.

Chitralekhā : Oh ! He has already replied by his limbs resembling a lotus-stalk.

विजृम्भते । ‘स्यात्कौलीनं लोकवादः’ इति त्रिकाण्डी । भट्टारकमुद्दिश्य । ‘राजा भट्टारको देवः’ इत्यमरः । वासार्थमिति । सुरभि सुगन्धि यत् पौष्पं पुष्पसंबन्धि संभृतं धृतं संचितं वा वीरुधां लतानां रजः परागं वासार्थं सौगन्धार्थं हर नय । मिथ्याहृतेन निरर्थकं नीतेन मे मम दयितायाः प्रियायाः स्नेहस्वहस्तेन स्नेहसूचको यः स्वहस्तो लक्षणया स्वहस्त लेखस्तेन भवतस्तव किम् । किं प्रयोजनम् इत्यर्थः । वीरुत्पुष्परजोहरणे हि ते सौगन्ध्यलाभोऽपि भविष्यति । लेखहरणे तु ते न केवलं न लाभः प्रत्युत मादृग्विधवधाधर्मोऽपि प्रसज्येतेति न त्वयैतादृशं विधेयमिति भावः । हि यतः भवान् एवंविधैः विनोदशतैः हस्तलेखचित्रफलकादिभिः । धारितं विहितजीवनम् । आलम्बिता अङ्गीकृता प्रार्थना येन तं कामार्तं जनमञ्जसा तत्त्वतोऽपि भवितुं पराभवितुं न जानीते ॥ अभिभवितुं न जानीते इदमञ्जसा सत्यमिति वा । अतश्चावश्यं लेखो न नेय इति भावः । निजदाक्षिण्यरक्षणायापि नैतादृग्विधेयमिति रहस्यम् । ‘अञ्जसा तत्त्वतूर्णयोः ।’ इति विश्वः ॥ २० ॥

‘आर्यपुत्र’ इति पतिं प्रति पत्न्याः संबुद्धिः । ‘ऊढायां देवि दयिते पुमानहा प्रियां प्रति । आर्यपुत्र च जीवेश नाथ साप्याह वल्लभम् ॥’ इति सागरोक्तेः ।

विदूषकः—दिट्ठिआ मए विअ बुभुक्खिदेण सोत्थिवाअणं उवलद्धं भवदा समासासणं । (दिष्ट्या मयेव बुभुक्षितेन स्वस्तिवायनमुपलब्धं भवता समाश्वासनम् ।)

राजा—समाश्वासनमिति किमुच्यते ।

तुल्यानुरागपिशुनं ललितार्थबन्धं[1]
पत्रे निवेशितमुदाहरणं प्रियायाः ।
[2]उत्पक्ष्मणो मम सखे मदिरेक्षणाया-
स्तस्याः समागतमिवाननमाननेन ॥ १४ ॥

उर्वशी—एत्थ णो समविभाआ पीदी[3] । (अत्रावयोः समविभागा प्रीतिः ।)

राजा—वयस्य अङ्गुलीस्वेदेन दूष्येरन्नक्षराणि । धार्यतामयं प्रियायाः[4] स्वहस्तः ।

विदूषकः—(गृहीत्वा) किं दाणिं तत्तभोदी उव्वसी भवदो मणोरहाणं कुसुमं दंसिअ फले विसंवददि । (किमिदानीं तत्रभवत्युर्वशी भवतो मनोरथानां कुसुमं दर्शयित्वा फले विसंवदति ।)

उर्वशी—हला जाव उवगमणकादरं हिअअं पज्जवत्थावेमि दाव तुमं से अत्ताणं दंसिअ जं मे खमं तं भणाहि । (हला यावदुपगमनकातरं हृदयं पर्यवस्थापयामि तावत्त्वमस्मै आत्मानं दर्शयित्वा यन्मम क्षमं तद्भण ।)

चित्रलेखा—तह । (इति तिरस्करिणीमपनीय राजानमुपेत्य ।) जेदु जेदु महाराओ । (तथा । (इति तिरस्करिणीमपनीय राजानमुपेत्य ।) जयतु जयतु महाराजः ।)

राजा—(सहर्षम्) स्वागतं भवत्यै । भद्रे

न तथा नन्दयसि मां सख्या विरहिता तया ।
संगमे पूर्वदृष्टेव यमुना गङ्गया विना ॥ १५ ॥

चित्रलेखा—णं पढमं मेहराई दीसदि पच्छा विज्जुलदा । (ननु प्रथमं मेघराजिर्दृश्यते पश्चाद्विद्युल्लता ।)

विदूषकः—(अपवार्य) कहं ण एसा उव्वसी । ताए तत्तहोदीए अहिमदा सहअरी । (कथं नैषा उर्वशी । तस्यास्तत्रभवत्या अभिमता सहचरी ।)

श्लोक १४–हे सखे, तुल्यानुरागपिशुनं ललितार्थबन्ध पत्रे निवेशितं प्रियायाः उदाहरणं उत्पक्ष्मणः मदिरेक्षणायाः तस्याः आननं मम आननेन समागतम् इव ॥ १४ ॥

श्लोक १५–तया सख्या विरहिता त्वं, तथा न नन्दयासि, गङ्गया विना, सङ्गमे पूर्वदृष्टा यमुना इव ॥ १५ ॥

Vidūṣaka : Luckily your Honour has received a consolation as a present of sweets unto me when hungry.

The King : Why do you look upon it as a mere consolation ?

This declaration of my beloved couched in this letter full of charming meaning and suggestive of her equal love is, O friend, as it were the face of the bewitching damsel in contact with mine with the eyelashes upraised. (14)

Urvaśī : We bear towards each other equal love !

The King : Friend, the characters will be soiled by the perspiration of my fingers. Please hold this letter of my beloved.

Vidūṣaka : (*Holding it.*) How can Her Ladyship disappoint you in the fruition of your desires when she has made them blossom forth ?

Urvaśī : O friend, while I compose my heart timid to approach him, you please present yourself before him and address him whatever is proper for the occasion.

Chitralekhā : Let it be so. (*Withdrawing the Tirasknriṇī charm and approaching the King.*) May Your Majesty be victorious !

The King : (*With joy.*) Welcome to Your Ladyship !

O blessed one,

Unaccompanied that you are by that friend of yours thou dost not delight me like the river Jumna, formerly seen at the confluence, fails to gladden one without the river Ganges. (15)

Chitralekhā : Remember that the sight of the streak of lightning is preceded by the row of clouds.

Vidūṣaka : (*Aside*) Oh ! Is this not Her Ladyship Urvaśī but only her beloved friend ?

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१ ललितोपवन्धम् v. l. noted by R. ३ उत्पक्ष्मलं (R. B.). ३ मदी [मती] (R. B.). ४ स्वहस्ते निक्षेपः प्रियायाः (R. B.). ५ संभ्रमादरगर्भम् (R. B.). २ R. B. inserts (पार्श्वमवलोक्य).

चित्रलेखा[1]—उव्वसी महाराअं सिरसा पणमिअ विण्णवेदि । (उर्वशी महाराजं शिरसा प्रणम्य विज्ञापयति—-)

राजा—किमयाज्ञापयति ।

चित्रलेखा—मह सुरारिसंभवे दुज्जादे महाराओ एव्व सरणं आसि । सा अहं तुह दंसणसमुथ्थेण मअणेण बलिअं बाहीअमाणा भूओवि महाराएण अणुकम्पणीअत्ति । (मम सुरारिसंभवे दुर्जाते महाराज एव शरणमासीत् । साहं तव दर्शनसमुत्थेन मदनेन बलवद्बाध्यमाना भूयोपि महाराजेनानुकम्पनीयेति ।)

राजा—भद्रमुखि

पर्युत्सुकां कथयसि प्रियदर्शनां ता-
[2]मार्तं न पश्यसि पुरूरवसं तदर्थे ।
साधारणोयमुभयोः प्रणयः स्मरस्य[3]
[4]तप्तेन तप्तमयसा घटनाय योग्यम् ॥ १६ ॥

चित्रलेखा—(उर्वशीमुपेत्य) हला एहि । तुवत्तोवि णिद्दअदरं[5] मअणं देक्खिअ पिअअमस्स दे दूदिह्मि संवुत्ता । (हला एहि । त्वत्तोपि निर्दयतरं मदनं दृष्ट्वा प्रियतमस्य ते दूत्यस्मि संवृत्ता ।)

उर्वशी—(तिरस्करिणीमपनीय) अम्महे लहुअं तुए उज्झिदह्मि[6] (अहो लघु त्वयोज्झितास्मि ।)

चित्रलेखा—इदो मुहुत्तादो जाणिस्सं का कं उज्झिस्सदित्ति । आआरं दाव पडिवज्ज । (इतो मुहूर्ताज्ज्ञास्यामि का कामुज्झिष्यतीति । आचारं तावत्प्रतिपद्यस्व)

उर्वशी—([7]सव्रीडम्) जेदु जेदु महाराओ । (जयतु जयतु महाराजः ।)

राजा—सुन्दरि

मया नाम जितं यस्य त्वयायं समुदीर्यते ।
जयशब्दः सहस्राक्षादागतः पुरुषान्तरम् ॥ १७ ॥

(हस्ते गृहीत्वैनामुपवेशयति ।)

विदूषकः—भोदि रण्णो पिअवअस्सो बह्मणो किं ण वन्दोअदि । [8](भवति राज्ञः प्रियवयस्यो ब्राह्मणः किं न वन्द्यते ।)

श्लोक १६–प्रियदर्शनां तां पर्यूत्सुकां कथयसि, तदर्थे आर्तं पुरूरवसं न पश्यसि । अयं स्मरस्य प्रणयः उभयोः साधारणः । तप्तेन अयसा तप्तं (अयः) घटनाय योग्यम् ॥ १६ ॥

श्लोक १७–मया नाम जितं यस्य, सहस्राक्षात् पुरुषान्तरं अगतः अयं जयशब्द त्वया उदीर्यते ॥ १७ ॥

Chitralekhā : Urvaśī begs to inform Your Majesty with a polite bow—

The King : What does she command ?

Chitralekhā : Your Majesty alone was my saviour in the dangerous crisis caused by the enemies of the gods. Extremely tormented, by love springing from your sight, I should once again be shown sympathy by Your Majesty.

The King : O auspicious lady,

> you speak of that lady of pleasing complexion as being uneasy on my account but hardly do you think of this Purūravas pining for her. Common indeed to both of us is this prayer born of love. Heated iron is fit to be welded with heated iron. (16).

Chitralekhā : (*Approaching Urvaśī*) Friend, come. I have now become a messenger of your lover having seen for myself that love is more tormenting to him than to you.

Urvaśī : (*Taking off the Tiraskariṇī charm*) How suddenly you have deserted me.

Chitralekhā : Within a short time shall we know who deserts whom. Please be mindful of the usual decorum.

Urvaśī : (*Bashfully*) Victory to Your Majesty !

The King : O charming maiden,

Victorious indeed I am when you have addressed to me this complimentary expression 'Victory' which is never addressed to any person other than Indra (*lit. the thousand-eyed one.*) (17)

(*Holding her by the hand, he seats her*)

Vidūṣaka : Your Ladyship, why don't you honour this Brahmin, the dearest friend of the King ?

लोप्त्रं चोरितव्यांशभूतं वस्तु। 'दासी' इति भाषायां प्रसिद्धम् । 'स्तेयं लोप्त्रं च तद्धनम्' इति त्रिकाण्डी। कुम्भीरकश्चोरः । 'कुम्भीरको गण्डपदस्तस्करश्च

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१ R. & B.insert before this : राजा–एतदासनमास्यताम् ।, and (उपविश्य) after चित्र°. २ आर्ति...°सस्तदर्थाम् (R, B.). ३ यो यतस्व (R. B.). ४ तां कौमुदीमिव समागमयेन्दुविम्बे (R. B.). ५ णिभुअधरं भिसण [निभृततरं भीषणं] (R. B.). ६ अयि अणवत्थिदे [अनवस्थिते] लहु एव्व परिच्चत्ताम्हि (R. B.). with slight spelling variation. ७ R. and B. read ससाध्वसमुपसृत्य, before सव्रीडम् । ८ आगत (R. and B.); ९ कीदसी त्थिदी भोदीए रज्जे । ...(कीदृशी । स्थितिः भवदीये राज्ये.) (R.)

(उर्वशी सस्मितं प्रणमति ।)

विदूषकः—सत्थि भोदीए । (स्वस्ति भवत्यै ।)

(नेपथ्ये देवदूतः ।) चित्रलेखे त्वरयोर्वशीम् ।

मुनिना भरतेन यः प्रयोगो
भवतीष्वष्टरसाश्रयो नियुक्तः ।
ललिताभिनयं तमद्य भर्ता
मरुतां द्रष्टुमनाः सलोकपालः ॥ १८ ॥

(सर्वे कर्णं ददति । उर्वशी विषादं नाटयति)

चित्रलेखा—सुदं पिअसहीए देवदूदस्स वअणं । अणुमाणीअदु महाराओ । (श्रुतं प्रियसख्या देवदूतस्य वचनम् । अनुमान्यतां महाराजः ।

उर्वशी—णत्थि मे वाआ[2] । (नास्ति मे वाचा ।)

चित्रलेखा—महाराअ परवसो[3] अअं जणो । ता महाराएण अब्भणुण्णादा इच्छदि देवेसु अणवरध्धं अत्ताणअं कादुं । (महाराज परवशोऽयं जनः । तन्महाराजेनाभ्यनुज्ञातेच्छति देवेष्वनपराद्धमात्मानं कर्तुम् ।)

राजा—(कथंचिद्वाचं व्यवस्थाप्य ।) नास्मि भवत्योरीश्वरनियोगप्रत्यर्थी । स्मर्तव्यस्त्वयं जनः ।

(उर्वशी वियोगदुःखं रूपयन्ती सह सख्या निष्क्रान्ता ।)

राजा—(सनिःश्वासम्) सखे वैयर्थ्यमिव चक्षुषः संप्रति ।

विदूषकः—(पत्रं दर्शयितुकामः) णं एदं–(इत्यर्धोक्ते आत्मगतम्) हध्धी हध्धी उव्वसीदंसणविह्मिदेण मए तं भुज्जवत्तअं पब्भट्टंपि हथ्थादो पमादेण ण विण्णादं । (नन्वेतत्–(इत्यर्धोक्ते आत्मगतम्) हा धिक् हा धिक् उर्वशीदर्शनविस्मितेन मया तद्भूर्जपत्रं प्रभ्रष्टमपि हस्तात्प्रमादेन न विज्ञातम् ।)

राजा—भद्र किमसि वक्तुकाम इव ।

विदूषकः—माँ भवं अङ्गाइं मुञ्चदु । दढं खु तुइ बध्धभावा उव्वसी । ण सा इदोगेदं अणुराअं सिढिलेदि । (मा भवानङ्गानि मुञ्चतु । दढं खलु त्वयि बद्धभावोर्वशी । न सा इतोगतमनुरागं शिथिलयति ।)

राजा—ममाप्येतदाशंसि मनः । तया खलु प्रस्थाने

श्लोक १८–भरतेन मुनिना अष्टरसाश्रयः यः प्रयोगः भवतीषु नियुक्तः ललिताभिनयं तं (प्रयोगं) सलोकपालः मरुतां भर्ता अद्य द्रष्टुमनाः ॥ १८॥

(*Urvaśī smilingly bows to him.*)

Vidūṣaka : May you be blessed.

(*Behind the curtain a divine messenger.*)

'O Chitralekhā, hurry up with Urvaśī. The Lord of the gods in the company of the Guardians of the Quarters desires to witness to-day the dramatic performance in the enactment of which Your Ladyships have been duly instructed by the sage Bharata, which embodies into itself the eight sentiments and which is attended with graceful acting. (18)

(*All listen. Urvaśī gesticulales distress.*)

Chitralekhā : Has my dear friend listened to the words of the divine messenger? Please bid adieu to His Majesty.

Urvaśī : My expression fails me at this time.

Chitralekhā : Your Majesty, my friend is not the mistress of herself. Therefore, with Your Majesty's permission she desires not to offend the gods.

The King : (*Somehow getting his expression*) I have no mind to interrupt your executing the Lord's command. But then please remember me!

(*Urvaśī gesticulates sorrow at separation, leaves with her friend.*)

The King : (*Sighfully*) My sight is now in vain!

Viaūṣaka : (*Wishing to show him the letter*) Oh! Here is this (*with the words half uttered, to himself*) Alas, alas! Amazed at the sight of Urvaśī that I was, I did not notice through carelessness that Bhurjapatra fallen from my hand.

The King : My good friend, it appears you want to speak something.

Vidūṣaka : Don't you lose your heart.

Urvaśī assuredly is deeply in love with you. I hardly think she will slacken her love towards you, which has reached this stage.

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१ निबद्धः (R. B.). २ वाआ विह्वो (R. B.). ३ उव्वसी विण्णवेदि [उर्वशी विज्ञापयति] ...... देअदेअस्स...। (R. B.). ४ वअस्स एंदह्मि (B.) वत्तुकामो [वयस्य एतदस्मि (इदमस्मि) वक्तुकामः।] before मा...। (R. B.). ५ इदो गदुअ एदं अणुबन्धं सिढिली करेदि।

अनीशया शरीरस्य हृदयं स्ववशं[१] मयि
स्तनकम्पक्रियालक्ष्यैर्न्यस्तं निःश्वसितैरिव ॥ १९ ॥

विदूषकः——(आत्मगतम्) वेवदि मे हिअअ इमं वेलं तत्तभवदा तस्स भुज्जवत्तस्स णाम गेण्हिदव्वं भविस्सदित्ति । (वेपते मे हृदयमिमां वेलां तत्रभवता तस्य भूर्जपत्रस्य नाम ग्रहीतव्यं भविष्यतीति ।)

राजा——केनेदानीं दृष्टिं विलोभयामि । (स्मृत्वा) आ उपनयतु भवान् भूर्जपत्रम् ।

विदूषकः——(विषादं नाटयति ।) हन्त ण दीसदि । गेदं[२] उव्वसीए मग्गेण । (हन्त न दृश्यते । गतमुर्वश्या मार्गेण ।)

राजा——सर्वत्र प्रमादी वैधेयः । ननु विचिनोतु भवान् ।

विदूषकः——(उत्थाय) णं इदो भवे इदो भवे । (नन्वितो भवेद् इतो भवेत् ।) (इति विचेतव्यं नाटयति ।)

(ततः प्रविशति काशिराजपुत्री सपरिवारा देवी ।)

देवी——हञ्जे णिउणिए सच्चं[३] तुए भणिदं इमं लदागेहं पविसन्तो अज्जमाणवअसहाओ अज्जउत्तो दिठ्ठोत्ति । (हञ्जे निपुणिके सत्यं त्वया भणितमिदं लतागेहं प्रविशन्नार्यमाणवकसहाय आर्यपुत्रो दृष्ट इति ।

निपुणिका——किं अण्णहा भट्टिणी मए विण्णविदपुव्वा । (किमन्यथा भट्टिनी मया विज्ञापितपूर्वा ।)

देवी——तेण हि लदन्तरिदा सुणिस्सं दाव से वीसध्धामन्तिदाणि । जं तुए कहिदं तं सच्चं ण वत्ति । (तेन हि लतान्तरिता श्रोष्यामि तावदस्य विश्रब्धामन्त्रितानि । यत् त्वया कथितं तत्सत्यं न वेति ।)

निपुणिका——जं भट्टिणीए रुच्चदि[४] । (यद् भट्टिन्यै रोचते ।)

देवी——(परिक्रम्य ।) हञ्जे णिउणिए किं एदं जिण्णचीरं विअ इदोमुहं दक्खिणमारुदेण आणीअदि । (हञ्जे निपुणिके किमेतज्जीर्णचीरमिवेतोमुखं दक्षिणमारुतेनानीयते ।)

निपुणिका——(विभाव्य ।) भट्टिणि पडिवत्तणविभाविदक्खरं भुज्जवत्तं खु एदं । हन्त भट्टिणीए एव्व णेउरकोडीए लग्गं (गृहीत्वा) कहं । वाईअदु । (भट्टिनि परिवर्तनविभाविताक्षरं भूर्जपत्रं खल्वेतत् । हन्त भट्टिन्या एव नूपुरकोट्या लग्नम् । (गृहीत्वा) कथम् । वाच्यताम् ।)

देवी——आणुवाएहि दाव णं । जदि अविरुध्धं तदो सुणिस्सं । (अनुवाचय तावदेतत् । यद्यविरुद्धं ततः श्रोष्यामि ।)

श्लोक १९–शरीरस्य अनीशया (तया) स्तनकम्पक्रियालक्ष्यैः निःश्वसितैः स्ववशं हृदयं मयि न्यस्तं इव ॥ १९ ॥

The King : My mind also assures me that way. At the time of her departure, she, not being mistress of her own person as though deposited with me her heart, fully under her control, by means of her signs which were clearly discernible by the tremor of her bosoms (19).

Vidūṣaka : (*To himself*) Oh, at this time my heart trembles at the thought that His Honour would refer to that birch-leaf.

The King : Where shall I now divert myself ? (*Recollecting*) O friend, let me have that birch-leaf.

Vidūṣaka : (*Gesticulating sorrow*) Alas, it is not seen. Probably it has followed Urvaśī.

The King : A fool that you are, you are careless in every way. Please search for it now.

Vidūṣaka : (*Rising*) It might have gone this way or perhaps that way (*Thus gesticulates searching for it.*)

(*Then enters Her Majesty the Queen, the daugther of the King of Kashī escorted by her attendants.*)

The Queen : O Nipuṇikā, did you inform me rightly that you saw My Lord entering this bower of creepers in the company of the venerable Maṇavaka ?

Nipuṇikā : Did I ever before inform Your Majesty incorrectly ?

Devī : Then concealing myself by a creeper, I would like to overhear his confidential talk to ascertain whether what you told me was true or not.

Nipuṇikā : As Your Majesty pleases.

Devī : (*Walking around.*) O Nipuṇikā, what is this, appearing like a tattered rag, that is being blown hitherwards by this southernly breeze ?

Nipuṇikā : (*Observing*) Your Majesty, it is surely a birch-leaf, with the characters thereon revealed as it rolls round. Oh ! It has stuck itself to the tip of Your Majesty's anklet. (*picking it up.*) Oh ! Your Majesty can read it.

Devī : You read it yourself. If it would not be quite out of etiquettes I would then listen to it.

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१ विवशम् (K.). २ भो दिव्यं खु तं भुज्जवत्तं गदं । (R. B.). ३ सच्चं किं लदाघरं विसन्तो अज्जमाणवअसहाओ दिठ्ठो तुए महाराओ। (R. B.). ४ जं भट्टिणी आणवेदि । (Pandit). ५ वत्तं णवचीवरं (R.).

निपुणिका—(तथा कृत्वा ।) भट्टिणी तं एव्व कोलीणं विअ पडिहादि । भट्टारअं उद्दिसिअ उव्वसीए कव्वबन्धोत्ति तक्केमि । अज्जमाणवअपमादेण अह्माणं हत्थं गदोत्ति । (भट्टिनि तदेव कौलीनमिव प्रतिभाति । भर्तारमुद्दिश्योर्वश्याः काव्यबन्ध इति तर्कयामि । आर्यमाणवकप्रमादेनावयोर्हस्तं गत इति ।)

देवी—तेण हि से गहिदत्था होमि (तेन ह्यस्य गृहीतार्था भवामि ।)

(निपुणिका राज्ञा पूर्ववाचितं वाचयति ।)

देवी--एत्थ इमिणा एव्व उवाअणेण अच्छराकामुअं पेक्खामि । (अत्रानेनैवोपायनेनाप्सरः कामुकं प्रेक्षे ।) (इति परिजनसहिता लतागृहं परिक्रामति ।)

विदूषकः--भो वअस्स किं एदं पवण[2]वसगामि पमदवणसमीवगदकीलापव्वदपज्जन्ते दीसदि । (भो वयस्य किमेतत्पवनवशगामि प्रमदवनसमीपगतक्रीडापर्वतपर्यन्ते दृश्यते ।)

राजा--(उत्थाय ।) भगवन् वस[3]न्तप्रिय दक्षिणवायो ।

वासार्थं हर संभृतं सुरभिणा पौष्पं रजो वीरुधां
किं मिथ्या भवतो हृतेन दयितास्नेहस्वहस्तेन मे ।
जानीते हि [4]मनोविनोदनफलैरेवंविधैर्धारितं
कामार्तं जनम[5]ङ्गनां प्रति भवानालक्षितप्रार्थनः ॥ २० ॥

निपु०--भट्टिणि एदस्स एव्व अण्णेसणा वट्टदि । (भट्टिनि एतस्यैवान्वेषणा वर्तते ।)

देवी--पेक्खामि । (प्रेक्षे ।)

विदूषकः--भो मिलाअमाणकेशरच्छविणा मोरपिच्छेण विप्पलधो ह्मि । (भो म्लायमानकेशरच्छविना मयूरपिच्छेन विप्रलब्धोऽस्मि ।)

राजा--सर्वथा हतोस्मि[6] ।

देवी--(उपेत्य ।) अज्जउत्त अलं आवेएण । एदं तं भुज्जवत्तं । (आर्यपुत्र अलमावेगेन । एतत्तद्भूर्जपत्रम् ।)

राजा--(ससंभ्रमम् ।) अये देवी । स्वागतं देव्यै ।

श्लोक २०—सुरभिणा सम्भृतं वीरुधां पौष्पं रजः वासार्थं हर । मे दयितास्नेहस्वहस्तेन मिथ्या हृतेन भवतः किम् । हि अञ्जनां प्रति आलक्षितप्रार्थनः भवान् एवंविधैः मनोविनोदफलैः धारितं कामार्तं जनं जानीते ॥ २० ॥

Nipuṇikā : (*Acting accordingly*) Your Majesty, it appears to be the very same scandal. I surmise it is the poetic composition of Urvaśī, addressed to His Majesty. It has fallen into our hands due to the carelessness of the venerable Maṇavaka.

Devī : Then I would like to know its contents.

(*Nipunikā reads what was read by the King before.*)

Devī : With this very present I would now see the lover of the divine nymph. (*She turns towards the arbour of creepers along with her escort.*)

Vidūṣaka : What is it that is seen on the outskirts of the Pleasure-Mountain adjoining the Pleasure-Park and carried away by the wind ?

The King : (*Rising*) O venerable southernly wind, the favourite companion of the Vernal season.

Scatter away for the sake perfume the pollen of the flowers of creepers gathered by the Spring. Why should you take away in vain the letter of my beloved, expressive of her love ? For you, who were in love with Anjanā, do understand that it is by such means as these resulting in diversion of the mind, that a love-lorn person is able to hold himself. (20)

Nipuṇikā : Your Majesty, they are searching for this very thing.

Devī : I see !

Vidūṣaka : Oh, I have been deceived by a peacock's feather that resembles a faded Keśara flower.

The King : I am completely disappointed.

Devī : (*Approaching*) O My Lord, enough of this excitement. Here is the birch-leaf.

The King : (*With great confusion*) Oh ! Her Majesty ! Welcome to Your Majesty.

मलिम्लुचः ।' इति कोषः। मृग्यतेऽन्विष्यते । आरम्भः उद्योगः। वयस्यः सखा। संरम्भात् क्रोधात् । स्वापराधमेव द्रढयति – सेव्यः सेवार्हो जनः कुपितः । कोपः

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१ विअम्भदि [विजृम्भते] (R. B.). २ Pandit omits; we follow mss. evidence. ३ वसन्तसख मलयानल । (R. B.). ३ भवान्..शतैः (B.) ४ जानात्येव (R. B.). ५ ०साभिभवितुं नालम्बितप्रार्थनम् (R.) ६ मन्दभाग्यः (R. B.).

विदूषकः[1]—(अपवार्य ।) दुरागदं दाणिं संवुत्तं । (दुरागतमिदानीं संवृत्तम् ।)

राजा—(जनान्तिकम् ।) सखे किमत्र प्रतिविधेयम् ।

विदूषकः—[2] (जनान्तिकम्:) लोत्तेण गहिदस्स कुम्भिलअस्स अत्थि वा पडिवअणं । (लोत्रेण गृहीतस्य कुम्भीरकस्यास्ति वा प्रतिवचनम् ।)

राजा—[3](अपवार्य) मूढ नायं परिहासकालः । (प्रकाशम् ।)[3] देवि नेदं मया मृग्यते । स खलु[4] परसमन्वेषणार्थमारम्भोयम् ।

देवी—जुज्जदि अत्तणो सोहग्गं पच्छादेदुं । (युज्यत आत्मनः सौभाग्यं प्रच्छादयितुम् ।)

विदूषकः—भोदि तुवरेहि से भोअणं जं[5] पित्तोवसमणसमत्थं होदि । (भवति त्वरयास्य भोजनं यत् पित्तोपशमनसमर्थं भवति ।)

देवी—णिउणिए सोहणं खु बह्मणेन आसासिदो वअस्सो । (निपुणिके शोभनं खलु ब्राह्मणेनाश्वासितो वयस्यः ।)

विदूषकः—भोदि णं देक्ख आसासिदो पिसाचोवि[6] भोअणेण । (भवति ननु पश्य आश्वासितः पिशाचोपि भोजनेन ।)

राजा—मूर्ख बलादपराधिनं मां प्रतिपादयसि ।

देवी—णत्थि भवदो अवराहो । अहं एव्व एत्थ अवरद्धा जा पडिऊलदंसणा भविअ अग्गदो दे चिट्ठामि । इदो अहं गमिस्सं । (नास्ति भवतोऽपराधः । अहमेवात्रापराद्धा या प्रतिकूलदर्शना भूत्वाऽग्रतस्ते तिष्ठामि । इतोऽहं गमिष्यामि ।) (कोपं नाटयित्वा प्रस्थिता ।)

राजा—

अपराधी नामाहं प्रसीद रम्भोरु विरम संरम्भात् ।
सेव्यो जनश्च कुपितः कथं नु दासो निरपराधः ॥ २१ ॥

श्लोक २१–अहं नाम अपराधी, हे रम्भोरू प्रसीद, संरम्भात् विरम । सेव्यः जनः च कुपितः दासः कथं नु निरापराधः ॥ २१ ॥

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[1] Many mss. assign this speech to विदू°, which we adopt. Although a few mss. & B. assign the same to देवी, none of them has, however, the expected stage.–direction अपवार्य [2] R. inserts (जनान्तिकम् ।). [3]–[3] Omitted by Pandit. R. B. have it. [4] तत्खलु मन्त्रपत्रं यदन्वेषणाय ममायमारम्भः (R.). [5] जेण पित्तप्पसमणेण सुत्थो [पित्तप्रशमनेन सुस्थः] भोदि (B.). [6] वअस्सो चित्तभोअणेण (R.). पेक्ख भोअणेण आसासिदो पिसासिदो उज्झइ किं उण एद (K.).

Vidūṣaka : (*Aside*) At this time this is something unwelcome.

The King : (*Aside*) Friend, what is the way out now ?

Vidūṣaka : (*Aside*) What defence can a thief caught red-handed offer ?

The King : (*Aside*) O fool, this is not the time for a lighter moment (*Aloud*) Your Majesty, I am not searching for this. We are searching for quite a different object.

Devī : It is quite proper that you should conceal your good fortune.

Vidūṣaka : Your Majesty, hasten to lay the table for food which will serve him as a cure for biliousness.

Devī : Nipuṇikā, how skilfully has this Brahmaṇa come to the rescue of his friend !

Vidūṣaka : Your Majesty, don't you think that even a ghost is conciliated by food ?

The King : Fool, you are perforce presenting me as if I am guilty.

Devī : It is not your fault. It is myself who am the offender since I still stand in your presence though I am unwelcome. Here I go. [*She sets out gesticulating anger.*]

The King : O Lady with shapely thighs, I am the offender here; please have mercy and desist from anger. When the master himself is angry can the servant be deemed innocent ? (21)

संजातोऽस्येति कुपितः । क्रोधवान् । दासश्च निरपराधः कथं नु । तथा च प्रभुक्रोधान्यथानुपपत्त्यैव दासापराधो निश्चीयते इति भावः ॥ २१ ॥

प्रियवचनकृत इति । प्रियैः वचनैः कृतः संपादितो दयितजनानुनयः प्रियजनकृतं प्रसादनं रसादनुरागादृते योषितां हृदयं न प्रविशति हृदयंगमो न भवति । कृत्रिमरागेणाहार्यलोहितादिना वर्णेन योजितो रंजितो मणिः स्फटिकादिः तद्विदां परीक्षकाणां यथा मनोहरो न भवति ॥ २२ ॥

अक्षिदुःखितस्येतत्र प्राकृते पूर्वनिपातानियमादुःखिताक्षस्येति विधेयम् । मध्यान्हमेवाह–उष्णार्तः इति । उष्णार्तो धर्मपीडितः । शिशिरे शीतले । मूलालवाले मूलकृतजलाधारे । 'स्यादालवालमावालमावापः' इति त्रिकाण्डी । शिखी मयूरः । शिखावलः शिखी केकी' इति सैव । निषीदति उपविशति । कर्णिकारमुकुलानि परिव्याधाख्यवृक्षकलिकाः । 'अथ द्रुमोत्पलः । कर्णिकारः परिव्याधः' इति त्रिकाण्डी । निर्भिद्य विदार्य । षट्पदा भ्रमराः । 'इन्दिन्दिरालिषट्चरणचञ्चरीकालिनो द्विरेफाः स्युः ।' इति हलायुधः ।

[इति पादयोः पतति ।]

देवी—(आत्मगतम् ।) मा खु लहुहिअआ अहं अणुणअं बहु मण्णे । किं दु [१]अदक्खिण्णकिदस्स पच्छादावस्स भाएमि । (मा खलु लघुहृदयाहमनुनयं बहु मन्ये । किं त्वदाक्षिण्यकृतात्पश्चात्तापाद्बिभेमि ।)

(राजानमपहाय सपरिवारा निष्क्रान्ता ।)

विदूषकः—पाउसणदी विअ अप्पसणा गदा देवी । ता उट्ठेहि । (प्रावृण्नदीवाप्रसन्ना गता देवी । तदुत्तिष्ठ ।)

राजा—(उत्थाय) वयस्य नेदमनुपपन्नम् । पश्य

प्रियवचनशतोऽपि योषितां दयितजनानुनयो रसादृते ।
प्रविशति हृदयं न तद्विदां मणिरिव कृत्रिमरागयोजितः ॥ २२ ॥

विदूषकः—अणुऊलं एत्थ भवदो एदं । ण खु अक्खिदुक्खिदो अहिमुहे दीवसिहं सहेदि । (अनुकूलमत्रभवत एतत् । न खल्वाक्षिदुःखितोऽभिमुखे दीपशिखां सहते ।)

राजा—मा मैवम् । उर्वशीगतमनसोपि मे स एव देव्यां बहुमानः । किं तु प्रणिपातलङ्घनादहमस्यां धैर्यमवलम्बिष्ये ।

विदूषकः—चिट्ठदु दाव भवदो धीरदा । बुभुक्खिदस्स बह्मणस्स जीविदं अवलम्बदु भवं । समओ खु ण्हाणभोअणं सेविदुं । (तिष्ठतु तावद्भवतो धीरता । बुभुक्षितस्य ब्राह्मणस्य जीवितमवलम्बतां भवान् । समयः खलु स्नानभोजनं सेवितुम् ।)

राजा—(ऊर्ध्वमवलोक्य) गतमर्धं दिवसस्य ।

उ[३]ष्णालुः शिशिरे निषीदति तरोर्मूलालवाले शिखी
निर्भिद्योपरि कर्णिकारमुकुलान्यालीयते[४] षट्पदः ।
तप्तं वारि विहाय तीरनलिनीं कारण्डवः सेवते
क्रीडावेश्मनि चैष पञ्जरशुकः क्लान्तो जलं याचते ॥२३॥

[इति निष्क्रान्ताः सर्वे ।]

इति द्वितीयोऽङ्कः ।

श्लोक २२–प्रियवचनशतः अपि दयिताजनानुनयः रसात् ऋते योषितां हृदयं न प्रविशति कृत्रिमरागयोजितः मणिः तद्विदां हृदयं इव ॥ २२ ॥

श्लोक २३–उष्णालुः शिखी तरोः शिशिरे मूलालवाले निषीदति । षट्पदः कर्णिकारमुकुलानि उपरि निर्भिद्य आलीयते । कारण्डवः तप्तं वारि विहाय तीरनलिनीं सेवते । कीडावेश्मनि एषः क्लान्तः पञ्जरशुकः च जलं याचते ॥२३॥

(*Falls at her feet.*)

Devī : (*To herself.*) I am not so light-hearted as to think highly of this entreaty, but I am afraid I might repent of my discourtesy (*to my Lord.*)

(*Leaving the King exit with her retinue.*)

Vidūṣaka : Her Majesty has gone away (*unpacified*) like a river in the rainy season. Therefore, please rise up.

The King : (*Rising*) Friend, this is altogether not improper. For,

> The supplication of lovers, though full of pleasing expressions, fails to make an impression on the hearts of women who can find out what it really means, if it lacks real sincerity as a gem of artificial lustre fails to impress the connoisseurs. (22)

Vidūṣaka : This is, indeed, favourable to Your Honour for a person suffering from sore eyes cannot stand the light of a lamp.

The King : Please don't say so. I still hold Her Majesty in that high esteem though my heart is at present set on Urvaśī. But now that she has thus spurned my protestations. I shall hold my own in her presence.

Vidūṣaka : May your courage stand aside a while. Please save me when I am so hungry. Now it is the time for bath and lunch.

The King : (*Looking up.*) Oh, it is midday now. The peacock tormented by heat is resorting to the cool basin round the bottom of the tree. The bees, having torn open the buds of the Karnikāra at the tip, lie snugly inside. The duck, leaving the hot water finds shelter in the lotus-plant on the bank. While this prisoner-parrot in the pleasure Mansion is asking for water, being fully exhausted. (23)

(*Exit All.*)

End of Act II.

कारण्डवान्हः पक्षिविशेषः । ‘ तेषां विशेषा हारीतो मद्रुः कारण्डवः प्लवः । ’ इति त्रिकाण्डी ॥ २३ ॥

इति रङ्गनाथविरचितायां विक्रमोर्वशीप्रकाशिकायां द्वितायाङ्कोन्मेषः ॥

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१ दाक्खिण्यकिदस्स पच्छादावस्स is the uniform reading of mss.; K. however, whom we have followed, offers a reading which gives excellent sense. २ कृतोपि (R. B.). ३ उष्णार्तः (R.). ४ आशेरते षट्पदाः (R. B.).

तृतीयोऽङ्कः ।

[ततः प्रविशतो भरतशिष्यौ ।]

प्रथमः—सखे पल्लव महेन्द्रसदनं गच्छतोपाध्यायेन त्वमासनं प्रतिग्राहितः । अग्निशरणसंरक्षणाय स्थापितोऽहम् अतः खलु पृच्छामि । अपि गुरोः प्रयोगेण दिव्या परिषदाराधिता ।

द्वितीयः—गालव[1] ण आणे आराहिदा ण वत्ति । तस्सिं उण सरस्सईकिदकव्वबन्धे लच्छीसअंवरे तेसु तेसु रसन्तरेसु तम्मआ आसि । किं तु—(गालव न जाने आराधिता न वेति । तस्मिन् पुनः सरस्वतीकृतकाव्यबन्धे लक्ष्मीस्वयंवरे तेषु तेषु रसान्तरेषु तन्मय्यासीत् । किं तु—।)

प्रथमः—सदोषावकाश इव ते वाक्यशेषः ।

द्वितीयः—आम तहिं उव्वसीए वअणं पमादक्खलिदं आसि । (आम तस्मिन्नुर्वश्या वचनं प्रमादस्खलितमासीत् ।)

प्रथमः—कथमिव ।

द्वितीयः—लच्छीभूमिआए वट्टमाणा उव्वसी वारुणीभूमिआए वट्टमाणाए मेणआए पुच्छिदा । सहि समाअदा एदे तेलोक्कसुपुरिसा सकेसवा लोअवाला । कदमस्सिं दे भावाहिणिवेसोत्ति । (लक्ष्मीभूमिकायां वर्तमानोर्वशी वारुणीभूमिकायां वर्तमानया मेनकया पृष्टा । सखि समागता एते त्रैलोक्यसुपुरुषाः सकेशवा लोकपालाः । कतमस्मिंस्ते भावाभिनिवेश इति ।)

प्रथमः—ततस्ततः ।

द्वितीयः—तदो ताए पुरिसोत्तमेत्ति भणिदव्वे पुरूरवेत्ति णिग्गदा वाणी । (ततस्तया पुरुषोत्तम इति भणितव्ये पुरूरवसीति निर्गता वाणी ।)

प्रथमः—भवितव्यानुविधायीनीन्द्रियाणि[2] । न खलु तामभिक्रुद्धो गुरुः[3] ।

द्वितीयः—सा खु सत्ता उवज्झाएण । महिन्देण उण अणुगाहिदा । (सा खलु शप्तोपाध्यायेन । महेन्द्रेण पुनरनुगृहीता ।)

प्रथमः—कथमिव ।

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[1] गालव ण आणे कहं आराहिता भोदि । तस्सिं उण सरस्सईकिदकव्वबन्धे लच्छीसअंवरे उव्वसी तेसु तेसु ,रसन्तरेसु उम्माइवा आसि । (R. B.); we retain कि तु following K. [2] ०तव्यता०...बुद्धीन्द्रियाणि । (R. B.). [3] ......मुनिः (R. B.).

Act III

(*Then enter two disciples of Bharata.*)

First : O friend Pallava, you were made to carry his seat by our preceptor while he was proceeding to the abode of Lord Indra, while I was assigned the duty of guarding the fire-sanctuary. I, therefore, inquire of you whether the divine assembly was pleased with the enactment of the play directed by our preceptor.

Second : Gālava, I do not know whether the assembly was pleased or not. But I found that it was completely absorbed in the various sentiments in the play 'Laxmi-swayamvara' composed by Saraswatī herself. However—

First : The remaining part of your report seems to forbode an evil.

Second : Yes. In that performance Urvaśī faltered in her dialogue through carelessness.

First : How ?

Second : Urvaśī in the role of Laxmī was questioned by Menakā who played the part of Vāruṇi, 'Friend, here are assembled the Guardians of Quarters led by Keśava who are the distinguished personalities from the three worlds. On whom amongst these have you set your mind ? '

First : Please proceed further.

Second : Then instead of replying, On Puruśottama, the words 'On Purūravas ,' inadvertently escaped her mouth.

First : The sense organs follow a predestined course. I hope our preceptor was not angry with her.

Second : Well, she was cursed by our preceptor but was favoured by Lord Indra in the sequel.

First : In what way ?

इदानीं पेलवगालवाख्यभरतमुनिशिष्यमुखेन राज्ञः पुनरूर्वशीसमागमसूचनाय तत्प्रवेशं तावदाह—ततः प्रविशत इति। प्रथमः। शरणं गृहम्। 'शरणं गृहरक्षित्रोः शरणं रक्षणे वधे।' इति विश्वलोचनः। प्रयोगेण लक्ष्मीस्वयंवराख्यरूपकेण। परिषत्सभा। 'समज्या परिषत्' इत्यमरः। आमेति स्मरणे। 'आमानुगुण्ये स्मरणे' इति त्रिकाण्डी। लक्ष्मीभूमिकया। भूमिका वेषपरिग्रहः। 'भूमिका

द्वितीयः—जेण मम उवदेसो तुए लङ्घिदो तेण ण दे दिव्वं ठाणं हविस्सदित्ति उवज्झाअस्स सावो । महिन्देण[1] उण पेक्खणावसाणे लज्जावणदमुही भणिदा जस्सिं बध्धभावा सि तस्स मे रणसहाअस्स राएसिणो पिअं एथ्थ करणिज्जं । सा तुमं जहाकामं पुरूरवसं उवचिठ्ठ जाव सो तुइ दिठ्ठसंताणो भोदित्ति (येन ममोपदेशस्त्वया लङ्घितस्तेन न ते दिव्यं स्थानं भविष्यतीत्युपाध्यायस्य शापः । महेन्द्रेण पुनः प्रेक्षणावसाने लज्जावनतमुखी भणिता यस्मिन्बद्धभावासि तस्य मे रणसहायस्य राजर्षेः प्रियमत्र करणीयम् । सा त्वं यथाकामं पुरूरवसमुपतिष्ठस्व यावत्स त्वयि दृष्टसंतानो भवेदिति ।)

प्रथमः——सदृशं पुरुषान्तरविदो महेन्द्रस्य ।

द्वितीयः——(सूर्यमवलोक्य) कधापसङ्गेण अहोहिं अवरध्धा अहिसेअवेला खु उवज्झाअस्स । ता एहि से पासपरिवत्तिणो होम । (कथाप्रसङ्गेनास्माभिरपराद्धाऽभिषेकवेला खलूपाध्यायस्य । तदेह्यस्य पार्श्वपरिवर्तिनौ भवावः ।) (इति निष्क्रान्तौ ।)

मिश्रविष्कम्भकः

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[ततः प्रविशति कञ्चुकी ।]

कञ्चुकी—

सर्वः कल्ये[2] वयसि यतते लब्धुमर्थान्कुटुम्बी
पश्चात्पुत्रैरपहृतभरः कल्पते विश्रमाय ।
अस्माकं तु प्रतिदिनमियं सादयन्ती शरीरम्[3]
सेवाकारा परिणतिरहो स्त्रीषु कष्टोऽधिकारः ॥ १ ॥

(परिक्रम्य ।) आदिष्टोऽस्मि सनियमया काशिराजपुत्र्या व्रतसंपादनार्थं मया मानमुत्सृज्य निपुणिकामुखेन पूर्वं याचितो महाराजः । तदेव मद्वचनाद्विज्ञापयेति । यावदिदानीमवसितसन्ध्याजाप्यं महाराजं पश्यामि । (परिक्रम्यावलोक्य च ।) रमणीयः खलु दिवसावसानवृत्तान्तो राजवेश्मनि । इह हि

श्लोक १—कल्ये वयसि सर्वः कुटुम्बी अर्थान् लब्धुं यतते । पश्चात् पुत्रैः अपहृतभरः विश्रमाय कल्पते । अस्माकं तु प्रतिदिनं प्रतिष्ठां साधयन्ती इयं परिणतिः सेवाकारा (अभूत्) । अहो स्त्रीषु अधिकारः कष्टः ।। १ ।।

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[1] पुरंदरेण उण लज्जावणदमुहिं उवस्सीं प्पेक्खिअ एदं भणिदं (R. B.).

[2] कल्पे (R.). [3] प्रतिष्ठां (R. B.).

Second : The preceptor pronounced the following curse on her—'Since you completely disregarded my instructions, you will not have a place in the celestial world.' However, at the end of the dramatic performance, Lord Indra addressed her with her face down-cast through the feeling of shame, 'I consider it to be my moral duty to do a good turn to that royal sage, my companion on the field of battle, with whom you seem to have fallen in love.' You can, therefore, stay with him till he sees the face of an offspring born to him of you.

First : This is, indeed, becoming of that great Indra, who can read the mind of men.

Second : (*Looking at the Sun*) Lost in this conversation we have really overlooked the time of your preceptor's ablutions. Therefore, come along, let us go to him.

(*Exeunt*)

(*End of the Miśra Viṣkambhaka*)

(*Then enters the Chamberlain*)

Chamberlain : All house-holders endeavour to amass wealth in the prime of their life; thereafter they retire transferring the responsibilities to their sons. But alas ! this our old age, daily emaciating the body, has assumed the form of servitude. How difficult to execute is the duty of looking after the harem ! . (1)

(*Walking about*) The daughter of the King of Kaśi who is at present observing a vow has ordered me,—"Forgetting my pride, I have already requested His Majesty through Nipuṇikā for the successful fulfilment of my vow. Will you please repeat the same request to His Majesty on my behalf ?" I would now meet His Majesty who must have finished his evening prayers by now.

(*Walking about and observing*)

रचनायां स्यान्मूर्त्यन्तरपरिग्रहे ।' इति विश्वः । प्रथमः । भवितव्यतानुविधायिनि भाव्यनुसारीणि । विष्कम्भक इति । तल्लक्षणं चाभणद्विश्वनाथकविराजः—'वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः ।संक्षिप्तार्थस्तु विष्कम्भ आदावङ्कस्य कीर्तितः ।। मध्येन मध्यमाभ्यां वा पात्राभ्यां संप्रयोजितः । शुद्धः स्यात्स तु संकीर्णो नीचमध्यमकल्पितः ।।' इति ।। कञ्चुकीति । कञ्चुकिलक्षणं दशरुपकादौ—- 'अन्तः पुरचरो राज्ञो वृद्धो विप्रो गुणान्वितः । उक्तिप्रत्युक्तिकुशलः कञ्चुकीत्यभिधीयते ।। ' इति ।। सर्वः कल्प इति । सर्वः कुटुम्बी । कल्पे समर्थे । 'क्लृप् सामर्थ्ये' इति धातुः । वयसि तारुण्ये । अर्थान्द्रव्याणि विषयान्वा लब्धुं प्राप्तुं यतते प्रयत्नवान्भवति । 'अर्थः

उत्कीर्णा इव वासयष्टिषु निशानिद्रालसा बर्हिणो
धूपैर्जालविनिःसृतैर्वडभयः संदिग्धपारावताः ।
आचारप्रयतः सपुष्पबलिषु स्थानेषु चार्चिष्मतीः
सन्ध्यामङ्गलदीपिका विभजते शुद्धान्तवृद्धो जनः[1] ॥ २ ॥

(नेपथ्याभिमुखं दृष्ट्वा) अये इत एव प्रस्थितो देवः ।

परिजनवनिताकरार्पिताभिः परिवृत एष विभाति दीपिकाभिः ।
गिरिरिव गतिमानपक्षलोपादनुतटपुष्पितकर्णिकारयष्टिः ॥ ३ ॥

यावदेनमवलोकनमार्गे स्थितः प्रतिपालयामि ।

[ततः प्रविशति यथानिर्दिष्टो राजा विदूषकश्च ।]

राजाः—(आत्मगतम् ।)

कार्यान्तरितोत्कण्ठं दिनं मया नीतमनतिकृच्छ्रेण ।
अविनोददीर्घयामा कथं नू रात्रिर्गमयितव्या ॥ ४ ॥

कञ्चुकी—(उपगम्य) जयतु जयतु देवः । देवी विज्ञापयति—मणिहर्म्यपृष्ठे सुदर्शनश्चन्द्रः । तत्र संनिहितेन देवेन प्रतिपालयितुमिच्छामि यावद्रोहिणीसंयोग इति ।

राजा—आर्य लातव्य विज्ञाप्यतां देयी यस्ते छन्द इति ।

कञ्चुकी—यदाज्ञापयति देवः (इति निष्क्रान्तः)

राजा—वयस्य किं परमार्थत एव देव्या व्रतनिमित्तोऽयमारम्भः स्यात् ।

विदूषकः—भो तक्केमि जादापच्छादावा तत्तभोदी वदावदेसेण भवदो पणिपादलङ्घणं पमज्जिदुकामात्ति । (भो तर्कयामि जातपश्चात्तापा तत्रभवती व्रतापदेशेन भवतः प्राणिपातलङ्घनं प्रमार्ष्टुकामेति ।)

राजा—उपपन्नं भवानाह । तथा हि ।

श्लोक २–निशानिद्रालसाः बर्हिणः वासयष्टियु उत्कीर्णाः इव । जालविनिःसृतैः धूपैः वलभयः सन्दिग्धपारावताः (लक्ष्यन्ते) । आचारप्रयतः शुद्धान्त वृद्धोजनः च सपुष्पबलिषु स्थानेपु अर्चिष्मतीः सन्ध्यामङ्गलदीपिकाः विभजते ॥ २ ॥

श्लोक ३–परिजन-वनिता-कर-अर्पिताभिः दीपिकाभिः परिवृतः एषः (देवः) अपक्ष्मलोपात् गतिमान् अनुतटपुष्पितकर्णिकार्यष्टिः इव विभाति ॥३॥

श्लोक ४–कायान्तरित-उत्कण्ठं दिनं मया अतिकृच्छ्रेण नीतम् । अविनोददीर्घयामा रात्रिः कथं नु गमितव्या ॥४॥

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[1] ०वृद्धाजनः K. followed by Pandit, against mss. evidence.

How charming indeed is the appearance of the royal palace in the evening. For, here, the peacocks, languid with slumber at night-fall are perching on the roosting rods as though they are carved out, the pigeons seem to be confused on the eaves with smoke of incense issuing out through lattices," and the elderly residents of the harem intent on following the customary rites are placing the bright-lights, auspicious at the twilight, at places over-spread with floral offerings. (2)

Oh, His Majesty is coming this way!

His Majesty surrounded by the torches held in their hands by the female attendants, presents the appearance of a moving mountain, with his wings uncut, and having on its slopes, the tall Karṇikara trees in full blossom. (3).

I shall wait for His Majesty standing on the way.

(*Then enter the King as indicated and the Vidūṣaka*)

The King : (*To himself*)

I passed the day with no difficulty, forgetting my uneasiness on account of Court-business; How can I pass the night with its watches long-drawn in the absence of diversion? (4)

Chamberlain : (*Approaching*) Victory be unto Your Majesty. Her Majesty pleads—"The Moon looks fine from the terrace of the 'Maṇiharmya' palace. There I wish to await in Your Majesty's company the union of the Moon with Rohiṇī."

The King : Venerable Latatya, please inform Her Majesty that her wish will be done.

Chamberlain : As Your Majesty commands.

(*Exit*)

The King : Friend,. can this action of Her Majesty be really intended for the purpose of the fulfilment of the vow?

Vidūṣaka : I presume that Her Majesty is repenting and therefore wishes to atone for spurning your prostration under the pretext of this vow.

The King : What you say is right. For,

प्रयोजने वित्ते हेत्वभिप्रायवस्तुषु । शब्दाभिधेयविषये स्यान्निवृत्तिप्रकारयोः ॥' इति विश्वलोचनः। पश्चात्तारुण्योत्तरे वयसि पुत्रैरपहृतभरो गृहीतकुटुम्बभारो विश्रमाय विश्रान्त्यै कल्पते भवति। अस्माकं त्वियं सेवा प्रतिष्ठा, प्रकर्षेण स्था स्थितिः

अवधूतप्रणिपाताः पश्चात्संतप्यमानमनसोऽपि ।
[1]निभृतैर्व्यपत्रपन्ते दयितानुनयैर्मनस्विन्यः ॥ ५ ॥

तदादेशय मणिहर्म्यपृष्ठमार्गम् ।

विदूषकः--इदो इदो भवं । इमिणा गङ्गातरङ्गसस्सिरीए[2]ण फलिहमणिसोवाणेण आरोहदु भवं पदोसावसररमणिज्जं मणिहम्मिअं । (इत इतो भवान् । अनेन गङ्गातरङ्गसश्रीकेण स्फटिकमणिसोपानेनारोहतु भवान्प्रदोषावसररमणीयं मणिहर्म्यम् ।)

राजा--आरोहाग्रतः ।

[सर्वे सोपानारोहणं नाटयन्ति ।]

विदूषकः--(विलोक्य) भो पच्चासण्णेण चन्दोदएण होदव्वं । जह तिमिररेई[3]अमाणं पुव्वदिसामुहं आलो[4]असुहअं दीसदि । (भोः प्रत्यासन्नेन चन्द्रोदयेन भवितव्यम् । यथा तिमिररिच्यमानं पूर्वदिशामुखमालोकसुभगं दृश्यते ।)

राजा--सम्यगाह भवान्[5] ।

उदयगूढशशाङ्कमरीचिभिस्तमसि दूरमितः[6] प्रतिसारिते ।
अलकसंयमनादिव लोचने हरति मे हरिवाहनदिङ्मुखम् ॥ ६ ॥

विदूषकः--ही ही । भो एसो खण्डमोदअसस्सिरीओ उदिदो राआ [7]दुआदीणं (ही । ही । भोः एष खण्डमोदकसश्रीक उदितो राजा द्विजातीनाम् ।)

राजा--(सस्मितम् ।) सर्वत्रौदरिकस्याभ्यवहार्यमेव विषयः । (प्राञ्जलिः प्रणम्य ।) भगवन् क्षपानाथ

श्लोक ५–अवधूत प्रणिपाताः मनस्विन्यः पश्चात् सन्तप्यमानमनसः अपि निभृतैः दयितानुनयैः व्यपत्रपन्ते ॥ ५॥

श्लोक ६–उदयगूढशशाङ्कमरीचिभिः तमसि दूरतरं प्रतिसारिते (सति) हरिवाहनदिङ्मुखंअलकसंयमनात् इव मे लोचने हरति ॥६॥

प्रतिष्ठा, विश्रामवस्थानं सादयन्ती नाशयन्ती । 'सादयन्ती शरीरम्' इत्यपि पाठः। शरीरं पीडयन्तीत्यर्थः । कारापरिणतिर्बन्धनालयरुपाभूत् । 'काकुः परिणतिः' इत्यपि पाठः। दीन भाषितरुपः परिणामोऽभूत् । स्त्रीषु विषयेऽधिकारः कष्टः। कष्टदायीत्यर्थः। यतो वार्धकेऽपि मुक्तिः सुतरां नास्तीति भावः ॥ १ ॥

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१ मनसो हि (B.); विधिधैरनुतप्यन्ते (B. and alternative of R.).
२ सिसिरेण [शिशिरेण] (R. B.). ३ तिमिरेण रेचीअमाणं पुव्व दिसामुहं (B.)
४. आलोहिअप्पहम् । (R.). ५ सम्यग्भवान्मन्यते (R.B.). ६ ०तरं (R.B.).
७ ओसधी (ही–B.). णम् । (R. B.). ८ ऋक्षराज (R. B.).

Haughty ladies, who disregard the prostrations, but who later on become full of remorse, feel secretly ashamed of themselves owing to the courteous acts of their husbands. (5)

Therefore, lead the way to the 'Maṇiharmya' palace.

Vidūṣaka : This way, this way Your Majesty. By this marble staircase resembling the ripples of the river Ganges, may Your Majesty ascend to the Maṇiharmya palace, pleasing at evening time.

The King : You may go up first.

(*All gesticulate ascending the stairs*)

Vidūṣaka : (*Looking*) Oh! The rise of the moon seems to be near at hand. Since the Eastern Direction presents a charming view with the darkness being dispelled.

The King : What you say is true.

With the darkness driven away by the rays of the moon, concealed behind the Eastern-mountain, the face of the Eastern Direction captivates my mind as if by the orderly tying up of her curls. (6)

Vidūṣaka : Here rises the moon appearing like a broken Modaka.

The King (*Smilingly*) A glutton cannot but think of edibles every time.

(*Folding his hands and bowing.*)

अवसितं समाप्तम्। वृत्तान्तः प्रकारः। 'वृत्तान्तो भयकार्त्स्न्ये स्यादपि
वार्ताप्रकारयोः' इति विश्वलोचनः। उत्कीर्णा इति। उत्कीर्णाष्टङ्कव्यक्तीकृत-
स्वरूपाः। वासयष्टिषु पक्षिनिवासार्थं निकातच्छत्राकारवंशेषु। बर्हिणो मयूराः।
'मयूरो बर्हिणो बर्ही नीलकण्ठो भुजङ्गभुक्' इत्यमरः। जालेभ्यो गवाक्षेभ्यो
निःसृतैरगुर्वादिधूपैर्वलभयश्चन्द्रशालाख्यानि शिरोगृहाणि। संदिग्धाः संशयिताः पारा-
वताः कपोता यत्र। 'जालं तु क्षारकानायगवाक्षे दम्भवृक्षयोः' इति विश्वलोचनः।
'वलभि चन्द्रशालिका' इति त्रिकाण्डी शेषः। पारावतः कलरवः कपोतः' इति
त्रिकाण्डी। आचारे प्रयस्तत्परः 'सदाचारपवित्रो वा। 'पवित्रः प्रयतः पूतः' इति
त्रिकाण्डी। सपुष्पबलिषु सकुसुमोपहारेषु। 'बलिः पूजोपहारयोः' इति च सा।
'शुद्धान्तश्चावरोधश्च' इति च ॥ २ ॥

परिजनेति। पक्षसादः पक्षच्छेदः। पश्चान्नञ्। कर्णिकारयष्टयो वृक्षोत्पलाख्य-
वृक्षशाखाः ॥ ३ ॥

कार्यान्तरितेति। कार्यैं राजकृत्यैरन्तरिता स्थगिता उत्कण्ठा यस्मिन्। 'उत्कण्ठो-
त्कलिके समे' इत्यमरः। अनतिकृच्छ्रेण ईशत्कष्टेन। 'स्यात् कष्टं कृच्छ्रमामीलम्'
इति सः। अविनोदोऽसंतोषः ॥ ४ ॥

[1]रविमावसते सतां क्रियायै सुधया तर्पयते सुरान्पितृंश्च ।
तमसां निशि मूर्च्छतां निहन्त्रे हरचूडानिहितात्मने नमस्ते ॥ ७ ॥

[उत्तिष्ठति]

विदूषकः––भो वह्मणसंकामिदक्खरेण दे पिदामहेण अब्भणुण्णादो आसणट्ठिदो होहि जाव अहंपि सुहासीणो होमि । (भो ब्राह्मणसंक्रामिताक्षरेण ते पितामहेनाभ्यनुज्ञात आसनस्थितो भव यावदहमपि सुखासीनो भवामि ।)

राजा––(विदूषकवचनं परिगृह्योपविष्टः । परिजनं विलोक्य ।) अभिव्यक्तायां चान्द्रिकायां किं दीपिकापौनरुक्त्येन । विश्राम्यन्तु भवत्यः ।

परिजनः––जं देवो आणवेदि (यद्देव आज्ञापयति ।) (इति निष्क्रान्तः ।)

राजा––(चन्द्रमसमवलोक्य) वयस्य परं मुहूर्तादागमनं देव्याः । तद्विविक्ते कथयिष्यामि स्वामवस्थाम् ।

विदूषकः––ण दीसदि एव्व सा । किं दु तारिसं अणुराअं पेक्खिअ सक्कं खु आसाबन्धेण अत्ताणं धारेदुं । (ननु दृश्यत एव सा । किं तु तादृशमनुरागं प्रेक्ष्य शक्यं खल्वाशाबन्धेनात्मानं धारयितुम् ।)

राजा––एवमेतत् । बलवान्पुनर्मम मनसोऽभितापः ।

नद्या इव प्रवाहो विषमशिलासंकटस्खलितवेगः ।
विघ्नितसमागमसुखो मनसिशयः [2]शतगुणीभवति ॥ ८ ॥

विदूषकः––जहा परिहीअमाणेहिं अङ्गेहिं अहिअं सोहसि तहा अदूरे पिअसमागमं ते पेक्खामि । (यथा परिहीयमाणैरङ्गैरधिकं शोभसे तथादूरे प्रियासमागमं ते प्रेक्षे ।

राजा––(निमित्तं सूचयित्वा ।) वयस्य

वचोभिराशाजननैर्भवानिव गुरुव्यथम् ।
अयं मां स्पन्दितैर्बाहुराश्वासयति [3]दक्षिणः ॥ ९ ॥

श्लोक ७–सतां क्रियायै रविं आवसते, सुधया सुरान् पितॄन् च तर्पयते, निशि मूर्च्छतां तमसां निहन्त्रे, हरचूडानिहितात्मने ते नमः ॥७॥

श्लोक ८–विषमशिलासङ्कटस्खलितवेगः नद्याः प्रवाहः इव विघ्नितसमागमसुखः मनसिशयः शतगुणीभवती ॥ ८ ॥

श्लोक ९–आशाजननैः वचोभिः भवान् इव अयं दक्षिणः बाहुः गुरुव्यथं मां स्पन्दितैः आश्वासयति ॥ ९ ॥

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[1] रुचिमावहते । (B. noted by R. as a v. l.). [2] त्वनुगुणो (R.). त्वनुगुणी–(B.). [3] मे मनः (v. l. noted by R.).

O Lord of night! A salutation to you who resort to the Sun for the sake of the religious activities of the good, who gladden the gods and the Manes with the offerings of nectar, who dispel at night the prevailing darkness, and who have placed yourself on the crest of Lord Śiva. (7)

(*Rises*)

Vidūṣaka : Permitted by your grandfather with words conveyed through this Brahmaṇa, Your Majesty may please be seated so that I may also occupy a seat.

The King : (*Accepting the words of the Vidūṣaka he sits and looking at the attendants*).

The torches indeed are superfluous in the presence of this shining moonlight. May you, therefore, retire.

Attendants : As Your Majesty orders.

(*Exit*)

The King : (*Looking at the Moon*). Friend, it will be some time before Her Majesty arrives on the scene. Let me, therefore, acquaint you with the state of my mind in this secluded spot.

Vidūṣaka : Well, it would very easily be inferred. But taking into account that intense love (of Urvaśī) for you, it is indeed possible to sustain yourself with optimism.

The King : It may be so but severe is my mental anguish.

Love increases hundred-fold when the pleasure of union is obstructed even like the current of a river the violent flow of which is checked by the impediment of uneven rocks. (8)

Vidūṣaka : Your union with your beloved, methinks is not far off since you appear all the more handsome with your drooping limbs.

The King : (*Gesticulating an ominous sign.*) Friend,

This hrobbing right arm inspires me who am deeply afflicted with confidence as you do with your hope-stirring words. (9)

सुदर्शनः शोभनदर्शनः सुखेन दृश्यत इति वा । छन्दोऽभिप्रायः ।। अभिलाष इति यावत् । ‘अभिप्रायवशौ छन्दौ’ इति त्रिकाण्डी ।। विदूषकः । व्यपदेशो मिषम् ।। दयित-उपपन्नं युक्तम् ।। अवधूतप्रणिपाता इति । अवधूतस्तिरस्कृतः । निभृतैर्गुप्तैः । विविधैरनुतप्यन्ते इति पाठे ‘विविधैर्नानाप्रकारकैर्दयितानुशयैः प्रियानुबन्धैरनुतप्यन्ते पश्चात्तापवत्यो भवन्ति । विषयकैरनुशयैः पश्चात्तापैर्व्यपत्रपन्ते लज्जन्ते । ‘दीर्घद्वेषानुबन्धेष्वनुशयः पुमान्’ इति विश्वलोचनः ।। ५ ।।

विदूषकः--ण खु अण्णहा बह्मणस्स वअणं। (न खल्वन्यथा ब्राह्मणस्य वचनम्।)

[राजा सप्रत्याशस्तिष्ठति।]

[ततः प्रविशत्याकाशयानेनाभिसारिकावेषा उर्वशी चित्रलेखा च।]

उर्वशी--(आत्मानं विलोक्य !) हला चित्तलेहे अवि रोअदि दे अअं मे [1]अप्पाभरणभूसिदो णीलंसुअपरिग्गहो अहिसारिआवेसो। (हला चित्रलेखे अपि रोचते तेऽयं मेऽल्पाभरणभूषितो नीलांशुकपरिग्रहोभिसारिकावेषः।)

चित्रलेखा--णत्थि मे वाआविहवो पसंसिदुं। इदं तु चिन्तेमि। अवि णाम अहं पुरूरवा भवेअंति। (नास्ति मे वाग्विभवः प्रशंसितुम्। इदं तु चिन्तयामि। अपि नामाहं पुरूरवा भवेयमिति।)

उर्वशी--[2]सहि मदणो खु तुमं आणवेदि। सिध्घं णेहि मं तस्स सुहअस्स वसदिं। (सखि मदनः खलु त्वामाज्ञापयति-शीघ्रं नय मां तस्य सुभगस्य वसतिम्।)

चित्रलेखा--णं एदं परिवत्तिदं विअ[3] केलाससिहरं पिअदमस्स दे भवणं उवगदह्म। (नन्वेतत्परिवर्तितमिव कैलासशिखरं प्रियतमस्य ते भवनमुपगते स्वः।)

उर्वशी--तेण हि पहावदो जाणाहि दाव कहिं सो मम हिअअचोरो किं वा अणुचिठ्ठदित्ति। (तेन हि प्रभावाज्जानीहि तावत् क्व स मम हृदयचोरः किं वानुतिष्ठतीति।)

चित्रलेखा--(ध्यात्वा आत्मगतम्।) भोदु कीलिस्सं दाव एदाए। (प्रकाशम्) हला एसो मणोरहलध्धपिआसमाअमसुहं अणुहवन्तो उवहोअक्खमे ओआसे चिठ्ठदि। (भवतु क्रीडिष्यामि तावदेतया। (प्रकाशम्।) हला एष मनोरथलब्धप्रियासमागमसुखमनुभवन्नुपभोगक्षमेऽवकाशे तिष्ठति।)

[[4]उर्वशी विषादं नाटयति।]

चित्रलेखा--मुध्धे का उण अण्णा चिन्ता पिआसमाअमस्स। (मुग्धे का पुनरन्या चिन्ता प्रियासमागमस्य।)

उर्वशी--(सोच्छ्वासम्।) अदक्खिणं संदेहदि मे हिअअं। (अदक्षिणं संदिग्धे मे हृदयम्।)

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१ मोत्ताहरणभूसिदो...(R.B.). २ सहि असमथ्था क्खु अहं। तुम आणेहि तं सिग्घं णेहि मं तस्स व सुहअस्स वसदिम्। [सखि असमर्था खल्वहम्। त्वमानय तं शीघ्रं नय मां वा तस्य सुभगस्य वसतिम्।] (R.B.). ३ णं पडिबिम्बिअं विअ जामिणीजमुणाए केलाससिहरसस्सिरीअं। [ननु प्रतिबिम्बितमिव यामिनीयमुनायां कैलासशिखरसश्रीकं।] (R.). ४ उर्वशी-अवेहि। हिअअं मे ण पत्तीअदि। हला चित्तलेहे हिअए काउण किंवि जप्पसि। पिअसमागमस्स अग्गदो एव्व अणेण अवहरिदं मे हिअअं। (R. B. with slight variation).

Vidūṣaka : The words of a Brahmaṇa can never be untrue.

(*The King sits full of hope.*)

(*Then enter, flying through the sky, Urvaśī in the costume of an Abhisārikā and Chitralekhā*).

Urvaśī : (*Looking at herself*) Friend Chitralekhā, do you really like this Abhisārikā-Costume of mine with its blue veil and decked with but few ornaments ?

Chitralekhā : My expression fails me in your admiration. Oh ! how I wish I were Purūravas myself !

Urvaśī : Friend, it is Love that orders you—" Lead me quickly to the residence of that handsome person.

Chitralekhā : We have really arrived at the residence of your lover which is, as though, the peak of Kailāsa transplanted.

Urvaśī : Then ascertain by your superhuman power where is my heart-lifter and what he is doing at the moment.

Chitralekhā : (*Meditating to herself*) Well, let me tease her a while (*Aloud*). He is to be found in a place fit for enjoyment, experiencing the pleasure of union with his beloved, conjured up in his mind.

(*Urvaśī gesticulates uneasiness.*)

Chitralekhā : O innocent Girl, why should you think of his union with a beloved other than yourself ?

Urvaśī : (*Sighfully*) My ingenerous heart has a misgiving.

उदयगूढेति । उदयगूढा उदयाचलेन च्छन्नाः । दूरतरमत्यन्तम् । प्रतिसारिते दूरीकृते । अलकानां केशानां संयमनान्नियमनात् । हरिवाहन इन्द्रः । ' जम्भभेदी हरिहयः ' इति त्रिकाण्डी ।। ६ ।।

विदूषकः । ही हीत्याश्चर्ये । 'ही ही चित्रे स्याताम्' इति सागरः । : औदरिकस्याद्यूनस्य । 'आद्यूनस्यादौदरिकः इति त्रिकाण्डी । ऋक्षराजः चन्द्रः । 'नक्षत्रमृक्षं भं तारा' इति सा । रविमाविशत इति । सतां साधूनां क्रियायै दार्शिक-
पिण्डपितृयज्ञादिक्रियाहेतवे रविमाविशते सूर्यं संगतवते । 'रुचिमाहवते' इति पाठे साधूनां क्रियायै कर्मकरणाय रुचिं प्रीतिमाहवते कुर्वाणाय । सुधयामृतेन पितृनग्निष्वात्तादीन्सुरांश्च देवांस्तपर्यंते प्रीणयते । पितृदेवतर्पणंच ' प्रथमां पिबते वह्निः ' इत्यादि सोमोत्पत्तौ सुप्रसिद्धम् । हर चूडायां निहित आत्मा कालात्मको देहो येन ।। ७ ।।

नद्या इवेति । विषया निम्नोन्नताः शिलास्तद्रूपं संकटं तत्र स्खलितवेगः प्रति-
बद्धरथः । मनसिशयः कामः ।। ८ ।।

चित्रलेखा--(विलोक्य ।) एसो! मणिहम्मिअगदो वअस्समेत्तसहाओ राएसी । ता एहि उवसप्पम्ह णं । (एष मणिहर्म्यगतो वयस्यमात्रसहायो राजर्षिः । तदेह्युपसर्पाव एनम् ।)

[उभे अवतरतः ।]

राजा--वयस्य रजन्या सह विजृम्भते मदनबाधा ।

उर्वशी--अणिब्भिण्णत्थेण इमिणा वअणेण आकम्पिदं मे हिअअं, अन्तरिदा एव्व सुणाम से सेरालावं जाव णो संसअच्छेदो होदि । (अनिर्भिन्नार्थेनानेन वचनेनाकम्पितं मम हृदयम् । अन्तरिते एव शृणुवोस्य स्वैरालापं यावदावयोः संशयच्छेदो भवति ।)

चित्रलेखा--जं दे रोअदि । (यत्ते रोचते ।)

विदूषकः--णं इमे अमिअगब्भा सेवीअन्दु चन्दवादा । (नन्वेतेऽमृतगर्भा सेव्यन्तां चन्द्रपादाः ।)

राजा--वयस्य एवमादिभिरनुपक्रम्योयमातङ्कः । पश्य

कुसुमशयनं न प्रत्यग्रं न चन्द्रमरीचयो
न च मलयजं सर्वाङ्गीणं न वा मणियष्टयः ।
मनसिजरुजं सा वा दिव्या ममालमपोहितुम्--

उर्वशी--का वा अवरा । (का वापरा ।)

राजा--

रहसि लघयेदारब्धा वा तदाश्रयिणी कथा ॥ १० ॥

उर्वशी--हिअअ दाणिं मं उज्झिअ इदो संकन्तेण तुए फलं उवलद्धं । (हृदय इदानीं मामुज्झित्वेतः संक्रान्तेन त्वया फलमुपलब्धम् ।)

विदूषकः--आम हंपि जदा सिहरिणीं रसालं अ ण लहे तदा[1] णं पत्थयन्तो संकित्तअन्तो आसासेमि । (आम अहमपि यदा शिखरिणीं रसालं च न लभे तदैतत्प्रार्थयमानः संकीर्तयन्नाश्वसिमि ।)

श्लोक १०--मम मनसिजरुजं अपोहितुं प्रत्यग्रं कुसुमशयनं न अलम्, चन्द्रमरीचयः (अलं) न, सर्वाङ्गीणं मलयजं च (अलं) न, मणियष्टयः वा (अलं) न, सा दिव्या अलं रहसि आरब्धा तदाश्रयिणी कथा वा (मनसिजरुजं) लघयेत् ॥ १० ॥

निमित्तं शकुन स्वरूपम् । वचोभिरिति आशाजननैर्वचोभिर्भवानिव दक्षिणोऽपसव्योऽयं बाहुः आस्पन्दितैः स्फुरणैर्गुरुव्यथामर्थान्माश्वासयति समाधत्ते दक्षिणश्चतुरो हि दुःखितमाश्वासयति । 'आश्वासयति मे मनः' इत्यपि क्वचित्पाठः स्फुटार्थः ॥ ९ ॥

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[1] तं जेव्व चिन्तअन्तो आसादेमि सुहं । (R. B.).

Chitralekhā : (*Looking around*) Here is the royal sage on the terrace of the Maṇiharmya palace with his friend as his only companion. Come along ! Let us approach him.

(*Both descend*)

The King : Friend, with the advancing night my love-torment also becomes unbearable.

Urvaśī : I become nervous at this equivocation. Remaining concealed, let us overhear his talk in confidence until our suspicion is cleared off.

Chitralekhā : As you wish.

Vidūṣaka : Please enjoy this moon-light full of nectar.

The King : Friend, such malady is incurable by means like these. For,

Neither the soft flowery bed, nor the rays of the moon, nor the sandal-ointment applied all over the body nor the pearly necklaces have the power to dispel my love-torments. Either that divine maiden—

Urvaśī : Or who ?

The King : Or talks about her indulged into in private alone can lessen them. (10)

Urvaśī : O heart, now have you realised the fruit of going over to him, leaving me !

Vidūṣaka : I also comfort myself by wishfully talking about them when I do not get the pleasure of tasting the Sikhariṇī and the delicious mangoes.

अभिसरणवेषः प्रियं प्रति गमनोचितो वेषः। मुक्ताभरणभूषितः मुक्ताभरणस्त्यक्तभूषणस्तथापि भूषितः। मुक्ताफलरूपाभरणमित्यर्थस्तु अन्धकाराभिसारिकाया विरुद्ध इति ध्येयम्। 'अल्पाभरणभूषितः' इत्यपि पाठः। अभिसारिकालक्षणं तु—'हित्वा लज्जां समाकृष्टा मदनेन मदेन वा। अभिसारयते कान्तं स्वयं वा साभिसारिका'॥ इति॥ चित्रलेखा। अपि नाम अहमेव पुरूरवा भवेयमिति। अपि नामेति संभावनायाम्॥ 'उर्वशी' इत्यारभ्य पाठान्तरमपि क्वचिद्यथा–विषादं नाटयन्ती चित्रलेखा। मुग्धे का पुनरन्या चिन्ता प्रियासमागमस्य। उर्वशी। सखि अदक्षिणं संदिह्यति मे हृदयम्। अदक्षिणमस्वाधीनम्। 'प्रतिक्षणम्' इत्यपि पाठः॥ अनुकम्प्योऽचिकित्स्यः। आतङ्को रोगः संतापो वा। 'आतङ्को रोगसंतापशङ्कासु मुरजध्वनौ' इति विश्वलोचनः॥ कुसुमशयनमिति। प्रत्यग्रं नूतनम्। सर्वाङ्गीणं सर्वाङ्गव्यापि। मलयजं चन्दनम्। मणियष्टयो मणियक्ता हाराः। 'यष्टिः शास्त्रान्तरे चैव हारे हारात्परेपि च' इति विश्वलोचनः। मनसिजरुजं मदनबाधाम्।

[1]**राजा**—संपद्यत इदं भवतः।

विदूषकः—भवंपि तं अचिरेण पाविस्सदि। (भवानपि तामचिरेण प्राप्स्यति।)

राजा—सखे एवं मन्ये—

चित्रलेखा—सुणु असंतुट्ठे सुणु। (शृणु असंतुष्टे शृणु।)

विदूषकः—कहं विअ। (कथमिव।)

राजा—

अयं तस्या[2] रथक्षोभादंसेनांसो निर्पीडितः।
एकः कृती शरीरेस्मिन् शेषमङ्गं भुवो भरः॥ ११॥

चित्रलेखा—सहि किं दाणिं विलम्बीअदि। (सखि किमिदानीं विलम्ब्यते।)

उर्वशी—(सहसोपसृत्य।) हला अग्गदोवि मम गदाए उदासीणो विअ महाराओ। (हला अग्रतोपि मम गताया उदासीन इव महाराजः।)

चित्रलेखा—(सस्मितम्।) अदितुवरिदे अणुक्खित्ततिरक्खरिणीआसि। (अतित्वरिते अनुत्क्षिप्ततिरस्करिणीकासि।)

[नेपथ्ये]

इदो इदो भट्टिणि। (इत इतो भर्ट्टिनी।)

[सर्वे कर्णं ददति। उर्वशी सह सख्या विषण्णा।]

विदूषकः—अविहा अविहा उवट्ठिदा देवी। ता वाचंजमो[3] होहि। (अविहा अविहा उपस्थिता देवी। तद्वाचंयमो भव।)

राजा—भवानपि संवृताकारमास्ताम्।

उर्वशी—हला किं एथ्थ करणिज्जं। (हला किमत्र करणीयम्।)

चित्रलेखा—अलं आवेएण। अन्तरिदा वयं। उववासणिअमवेसा राएसिमहिसी दीसदि। ता ण एसा इह चिरं चिट्ठिस्सदि। (अलमावेगेन। अन्तर्हिते आवाम्। उपवासनियमवेषा राजर्षिमहिषी दृश्यते। तन्नैषेह चिरं स्थास्यति।)

श्लोक ११–रथसंक्षोभात् तस्याः अंसेन निपीडितः अयं अंसः अस्मिन् शरीरे एकः (एव) कृती शेषं अङ्गं भुवः भरः॥ ११॥

अलं समर्था। अपोहितुं दूरीकर्तुम्। रहसि एकान्ते। लघयेत् लघूकुर्यात्॥ १०॥ संक्रान्तं निविष्टम्। विदूषकः। आत्मेत्यानुकूल्ये स्मरणे वा। एलालवङ्क-

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[1] These two speeches are omitted by some mss. [2] इदं तया रथक्षोभादङ्गेनाङ्गं निपीडितम्। एकं कृति शरीरेऽस्मिन्...॥ (R. B.). [3] सुमुद्दिदमुहो (R. B.).

The King : These are not beyond your reach.

Vidūṣaka : Ere long, thou wouldst also secure her.

The King : Friend, I think that—

Chitralekhā : O you complaining damsel, please listen.

Vidūṣaka : What is it ?

The King : This shoulder of mine, pressed against hers owing to the jolt of the chariot, is the only blessed limb of my body, the rest of my body is a load that the earth has to carry in vain. (11)

Chitralekhā : Friend, what are you waiting for now ?

Urvaśī : (*Approaching suddenly*) His Majesty is indifferent to me though I have moved into his presence.

Chitralekhā : (*Smilingly*) You impatient one, you have not withdrawn the Tiraskariṇī spell from off yourself.

(*Behind the curtain*)

This way, this way Your Majesty.

(*All listen : Urvaśī, along with her friend, is ill at ease.*)

Vidūṣaka : Alas ! Alas ! Her Majesty is coming. Hold, therefore, thy tongue.

The King : You also adopt a posture unexpressive of your thoughts.

Urvaśī : What should we do now ?

Chitralekhā : Don't you be nervous, invisible that we are. The queen of the Royal Sage is dressed as one observing a fast and a vow. Therefore, I am sure, she will not stay here for long.

कर्पूरादिसुरभिद्रव्यमिश्रितं दुग्धेन सह गालितं सितासंगतं दधि शिखरिणी इति उच्यते । दध्यतिरिक्तपूर्वोक्तद्रव्यमिश्रितः पक्वकदलीफलान्तःसारोऽपि तत्पदवाच्यः रसालं च न लभे । रसालमाम्रविशेषफलम् । तदा तदेव चिन्तयन्नासादयामि सुखम् ।। इदं तया इति । रथस्य क्षोभादुच्चनीचप्रदेशेषूद्घातात् । एकमङ्गम् अस्मिञ्शरीरे कृति कुशलम् ।। ११ ।।

व्यपदेशेन मिषेण । सितांशुकेति । मङ्गलं हरिद्रोद्वर्तनकुङ्कुमादि तन्मात्रभूषणा । अपदेशो मिषम् । 'व्याजोऽपदेशो लक्ष्यं च' इत्यमरः । स्थाने युक्तम् ।। १२ ।।

गात्रं शरीरम् । 'गात्रं गजाग्रजङ्घादिविभागे अप्यङ्गदेहयोः' इति विश्वलोचनः । ग्लपयसि पीडयसि । उत्सुक उत्कण्ठितः ।। १३ ।।

चित्रलेखा । 'सदृशमेव यदेषा आकृतिर्बहुमाना' इति क्वचित्पाठः । दक्षिणा अनुकूलाः । औपहारिकं पूजासामग्री । 'एतानुपहारमोदकांल्लम्भयत' इति क्वचित्पाठः । लम्भयत प्रापयत् । अम्महे आश्चर्ये । अपवारितलक्षणं प्रागुक्तम् । प्रभवसि समर्थासि । भीरु भयशीले ।। १४ ।।

[ततः प्रविशति औपहारिकहस्तपरिजना[1] देवी ।]

देवी—(परिक्रम्य [2]अवलोक्य च ।) हञ्जे णिउणिए एसो रोहिणीसंजोएण अहिअं सोहदि भअवं मिअलञ्छणो । (हञ्जे निपुणिके एष रोहिणीसंयोगेनाधिकं शोभते भगवान् मृगलाञ्छनः ।)

चेटी—णं देवीसहिदो भट्टा विसेसरमणिज्जो । (ननु देवीसहितो भर्ता विशेषरमणीयः ।) (परिक्रामति ।)

विदूषकः—(दृष्ट्वा) भो ण जाणामि सोत्थिवाअणं मे देइत्ति आदु भवदो वदव्ववदेसेण मुक्करोसा पणिपादलङ्घणं पमज्जिदुकामत्ति अज्ज मे अक्खीणं सुहदंसणा देवी । (भो न जानामि स्वस्तिवायनं मे ददातीति अथवा भवतो व्रतव्यपदेशेन मुक्तरोषा प्रणिपातलङ्घनं प्रमार्ष्टुकामेति अद्य ममाक्ष्णोः शुभदर्शना देवी ।)

राजा—(सस्मितम् ।) उभयमपि घटते । तथापि भवता यत्पश्चादभिहितं तन्मां प्रति भाति । यदत्रभवती ।

सितांशुका मङ्गलमात्रभूषणा
पवित्रदूर्वाङ्कुरलाञ्छितालका ।
व्रतापदेशोज्झितगर्ववृत्तिना
मयि प्रसन्ना वपुषैव लक्ष्यते ॥ १२ ॥

देवी—(उपगम्य) जेदु जेदु अज्जउत्तो । (जयतु जयत्वार्यपुत्रः ।)

परिजनः—जेदु जेदु भट्टा । (जयतु जयतु भर्ता ।)

विदूषकः—सत्थि भोदीए । (स्वस्ति भवत्यै ।)

राजा—स्वागतं देव्यै । (तां हस्तेन गृहीत्वोपवेशयति ।)

उर्वशी—हला ठाणे खु इअं देवीसद्देण उवअरीअदि । ण किंपि परिहिअदि सचीए ओजस्सिदाए । (हला स्थाने खल्वियं देवीशब्देनोपचर्यते । न किमपि परिहीयते शच्या ओजस्वितया ।)

चित्रलेखा—साहु[3] असूआपरम्मुहं मन्तिदं । (साधु असूयापराङ्मुखं मन्त्रितम् ।)

देवी—अज्जउत्तं पुरोकरिअ कोवि वदविसेसो मए संपादणीओ । ता मुहुत्तं उवरोधो सहीअदु । (आर्यपुत्रं पुरस्कृत्य कोपि व्रतविशेषो मया संपादनीयः तन्मुहूर्तमुपरोधः सह्यताम् ।)

राजा—मा मैवम् । अनुग्रहः खलु नोपरोधः ।

विदूषकः—ईरिसो सोत्थिवाअणवन्तो उवरोहो बहुसो होदु । (ईदृशः स्वस्तिवायनवानुपरोधो बहुशो भवतु ।)

(*Then enters Her Majesty with the attendants carrying the materials for worship.*)

Devī : (*Walking around and observing.*) Nipuṇikā, the divine moon looks all the more charming when in union with Rohiṇī.

Maid : His Majesty also looks particularly charming when in company of Your Majesty (*walks around*).

Vidūṣaka : Her Majesty appears to me to be quite charming to-day--Maybe because she would offer me the present of sweets or Maybe because she desires to make amends for spurning your prostrations, giving up her anger under the guise of this vow.

The King : (*With a smile*) Both of these are not altogether impossible; but the latter alternative appeals to me more. Since Her Majesty—

> Dressed in white, putting on auspicious ornaments only, with her curls decked with the sprouts of the holy Durva grass, appears to be pleased with me by her person that has abandoned its haughtiness under the pretext of this vow. (12)

Devī : Victory unto Your Honour!

Attendants : Victory to Your Majesty.

Vidūṣaka : May it fare well with Your Majesty.

The King : Welcome unto Your Majesty! (*Taking her by the hand he seats her.*)

Úrvaśī : Friend, the title 'Her Majesty' befits her admirably. Not a bit is she inferior to Śachi in point of personal beauty.

Chitralekhā : That is well said and without jealousy.

Devī : I have to fulfil a particular vow in the presence of Your Honour. Therefore, please bear with me for a while.

The King : Please do not say so; it is, indeed, a favour and not an obstruction.

Vidūṣaka : I wish myself many happy returns of such obstructions when accompanied by such presents.

श्लोक १२–सितांशुका मङ्गलमात्रभूषणा पवित्रदूर्वाङ्कुरलाञ्छितालका (अत्र भवती) व्रतापदेशोज्झितगर्ववृत्तिना वपुषा एव मयि प्रसन्ना लक्ष्यते ॥१२॥

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१ धृतोपहारपरिजना देवी (R. B.). चेटी च (R.). २ चन्द्रमवलोक्य. (R.B.). ३अत्थि अवरं मुहं मन्तिदुं दे [अस्ति अपरं मुखं मन्त्रयितु ते] (R. B. with spelling variation). ४ सोत्थिवाअणएहि। (R.).

राजा—किंनामधेयमेतद्देव्या व्रतम् ।

[देवी निपुणिकामवेक्षते ।]

निपुणिका—भट्टा [1]पिआणुप्पसादणं णाम । (भर्तः प्रियानुप्रसादनं नाम ।)

राजा—(देवीं विलोक्य ।) यद्येवम्

अनेन कल्याणि मृणालकोमलं
व्रतेन गात्रं ग्लपयस्यकारणम् ।
प्रसादमाकाङ्क्षति यस्तवोत्सुकः
स किं त्वया दासजनः प्रसाद्यते ॥ १३ ॥

उर्वशी--महन्तो खु से इमस्सिं बहुमाणो । (महान् खल्वस्यैतस्यां बहुमानः ।)

चित्रलेखा--अइ मुध्धे अण्णासंकन्तप्पेम्माणो णाअरिआ अहिअं दाक्खिणा होन्ति । (अयि मुग्धे अन्यसंक्रान्तप्रेमाणो नागरिका अधिकं दाक्षिणा भवन्ति ।)

देवी—(सस्मितम्) णं इमस्स वदपरिग्गहस्स अअं पहावो जं एतिअं मन्ताविदो अज्जउत्तो । (नन्वेतस्य व्रतपरिग्रहस्यायं प्रभावो यदेतावन्मन्त्रित आर्यपुत्रः ।)

विदूषकः—विरमदु भवं । ण जुत्तं सुहासिदं पच्चाचरीदुं । (विरमतु भवान् । न युक्तं सुभाषितं प्रत्याचरितुम् ।)

देवी—दारिआओ उवणेध ओवहारिअं जाव मणिहम्मिअगदे चन्दपादे अच्चेमि । (दारिका उपनयतौपहारिकं यावन्मणिहर्म्यगतांश्चन्द्रपादानर्चामि ।)

परिजनः—जं देवी आणेवेदि । एसो गन्धकुसुमादिउवहारो । (यद्देव्याज्ञापयति । एष गन्धकुसुमाद्युपहारः ।)

देवी—[3] (नाट्येन गन्धपुष्पादिभिश्चन्द्रपादानभ्यर्च्य ।) हञ्जे इमे ओवहारिअमोदए अजमाणवअं लम्भावेहि । हञ्जे एतानौपहारिकमोदकानार्यमाणवकं लम्भय ।)

परिजनः—जं देवी आणवेदि । अज्ज माणवअ एदं दाव दे । यद्देव्याज्ञापयति । आर्यमाणवक एतत्तावत्ते ।)

विदूषकः—(मोदकशरावं गृहीत्वा ।) सोत्थि भोदीए । बहुफलो दे उववासो होदु । स्वस्ति भवत्यै । बहुफलस्तवोपवासो भवतु ।)

श्लोक १३–हे कल्याणि, अनेन व्रतेन मृणालकोमलं गात्रं अकारणं ग्लपयसि । यः उत्सुकः (सन्) तव प्रसादं आकाङ्क्षति, सः दासजनः त्वया किं प्रसाद्यते ॥ १३"॥

The King : How is this vow designated ? (*Her Majesty looks at Nipunikā*).

Nipuṇikā : The vow goes under the name of Priyānuprasādana—Reconciliation with the Lord.

The King : (*Looking at Her Majesty*), If this be the case,
O auspicious lady, then thou art vainly wasting your person
as delicate as lotus-stalk by observing this vow. Why should
this bondman eagerly soliciting your favour be propitiated
by you ? (13)

Urvaśī : Oh, he holds her in high esteem.

Chitralekhā : O silly girl, gallants when fallen in love with others, show chivalry with a premium.

Devī : (*With a smile*) This is really the excellence of my observing the vow that My Lord is made to think in this way.

Vidūṣaka : Please drop the topic. It is not proper to run counter to a good statement.

Devī : Maidens, please bring in the materials of worship. I wish to honour the lunar rays on the Maṇiharmya palace.

Attendants : As Your Majesty commands. Here are the offerings of the sandal-paste, flowers, etc.

Devī : (*Gesticulating worshipping the lunar rays with sandal-paste, flowers, etc.*) Girls, hand over these sweets as presents to the venerable Maṇavaka.

Attendants : As Your Majesty commands. Venerable Maṇavaka, these are meant for you.

Vidūṣaka : (*Accepting the tray of sweetmeats*) May God bless Your Majesty. May your fast yield multifarious fruits.

'अपि नाम उर्वशी' इति गूढं 'नूपुरं--इत्यनन्तरमग्रे वक्ष्यमाणपद्यान्वयि चूर्णकम् ॥ इदं उर्वशीवचो राज्ञोऽपरिसमाप्तवचनोत्तरवाक्यत्वेनान्तरेवात्मगतमाशंसनम् । गूढमिति । अपि नामेति संभावनायाम् । उर्वशीति पूर्वेण संवन्धः । गूढं निभृतं यथा तथा कान्तं मनोज्ञं नुपूरशब्दमात्रमपि मञ्जीरशिञ्जितमात्रमपि मे श्रुतौ कर्णे पातयेत्कर्णगोचरं कुर्यात् । 'मञ्जीरो नूपुरोऽस्मियाम्' इत्यमरः । हर्म्ये धनिगृहे । 'हर्म्यादि धनिनां वासः ।' इत्यमरः ॥ १५ ॥

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१ पिअप्पसारणं णाम [प्रियप्रसादनं नाम] (R.B.). २ Dropped by Pandit. ३ उवणेध । (नाटचेन कुसुमादिभिश्चन्द्रपादानभ्यर्च्य ।) हञ्जे इमेहिं उवहारेहिं मेदएहिं मोदएहिं अ अज्जमाणवअं कञ्चुइं अ अच्चेध । (R. B.). ४ वदं (R.) वदो (B.). [व्रतं].

देवी—अज्जउत्त इदो दाव । (आर्यपुत्र इतस्तावत् ।)

राजा—अयमस्मि ।

देवी—(राज्ञः पूजामभिनीय प्राञ्जलिः प्रणिपत्य ।) एसा अहं देवदामिहुणं रोहिणीमिअलञ्छणं सक्खीकरिअ अज्जउत्तं अणुप्पसादेमि । अज्जप्पहुदि जं इत्थिअं अज्जउत्तो [१]पत्थेदि जा अ अज्जउत्तस्स समाअमप्पणइणी ताए मए पीदिबन्धेण[२] वत्तिदव्वंति । (एषाहं देवतामिथुनं रोहिणीमृगलाञ्छनं साक्षीकृत्य आर्यपुत्रमनुप्रसादयामि । अद्यप्रभृति यां स्त्रियमार्यपुत्रः प्रार्थयते या चार्यपुत्रस्य समागमप्रणयिनी तया मया प्रीतिबन्धेन वर्तितव्यमिति ।)

उर्वशी—अह्महे ण आणे किं परं से वअणंति । मम उण वीसासविसदं हिअअं संवुत्तं । (अहो न जाने किंपरमस्या वचनमिति । मम पुनर्विश्वासविशदं हृदयं संवृत्तम् ।)

चित्रलेखा—सहि महाणुहावाए पदिव्वदाए अब्भणुण्णादो अणन्तराओ दे पिअसमाअमो हविस्सदि । (सखि महानुभावया पतिव्रतया अभ्यनुज्ञातोऽनन्तरायस्ते प्रियसमागमो भविष्यति ।)

विदूषकः—(अपवार्य ।) छिन्नहत्थो मच्छे पलाइदे णिव्विण्णो धीवरो भणादि धम्मो मे हविस्सदित्ति । (प्रकाशम्) भोदि किं तारिसो पिओ [३]तत्तभवं । (छिन्नहस्तो मत्स्ये पलायिते निर्विण्णो धीवरो भणति धर्मो मे भविष्यतीति । (प्रकाशम्) भवति किं तादृशः प्रियस्तत्रभवान् ।)

देवी—मूढ अहं खु अत्तणो सुहावसाणेण अज्जउत्तं णिव्वुदसरीरं कादुम् इच्छामि । एत्तिएण चिन्तेहि दाव पिओ ण वत्ति । (मूढ अहं खल्वात्मनः सुखावसानेनार्यपुत्रं निर्वृतशरीरं कर्तुमिच्छामि । एतावता चिन्तय तावत् प्रियो न वेति ।)

राजा—

[४]दातुं वा प्रभवसि मामन्यस्यै कर्तुमेव वा दासम् ।
नाहं पुनस्तथा त्वं यथा हि मां शङ्कसे भीरु ॥ १४ ॥

देवी—होहि वा मा वा । जधाणिद्दिट्ठं संपादिदं पिआणुप्पसादणं वदं । दारिआओ एध गच्छह्म । (भव वा मा वा । यथानिर्दिष्टं संपादितं प्रियानुप्रसादनं व्रतम् । दारिका एत गच्छामः) (प्रस्थिता देवी ।)

राजा—प्रिय न खलु प्रसादितोऽस्मि यदि संप्रति विहाय गम्यते ।

देवी—अजउत्त अलङ्घिदपुव्वो मए णिअमो । (आर्यपुत्र अलङ्घितपूर्वो मया नियमः ।)

[निष्क्रान्ता सपरिवारा देवी ।]

श्लोक १४—दासं मा अन्यस्मै दातुं वा प्रभवसि हर्तुं इव वा (प्रभवसि) । भीरु, यथा हि त्वं मां शङ्कसे तथा अहं पुनः न ॥१४॥

Devī : My Lord, please come here.

The King : Here I am.

Devī : (*Gesticulating honouring the King and bowing, folding her hands.*) Here I propitiate My Lord with the divine couple Rohiṇī and the Moon as witnesses. Here I declare that I shall act friendly towards that woman whom My Lord longs for and who is on her part eager for union with My Lord.

Urvaśī : Oh, I do not know what exactly does she mean by this! My heart, however, feels assured because of the confidence produced.

Chitralekhā : Friend, blessed that it is by the large-hearted queen loyal to her husband, I now feel that your union with Your Lord will be unimpeded.

Vidūṣaka : (*Aside*) Foiled in his attempt and with the fish escaped the disappointed fisherman says, "Let me earn some merit." (*Aloud*) Your Majesty, only so much is your love for Your Lord ?

Devī : Fool, I wish to ensure the happiness of My Lord even at the cost of my own. It is for you to judge from this whether I love him or not.

The King : You have the power to hand me over to another woman or hold me in bondage. But, O timid lady, I am really not such as you suspect me to be. (14)

Devī : You may be such or you may not be. I have fulfilled the Priyānuprasādana vow, as it is laid down. Girls, let us go away from here.

(*The Queen starts to go*)

The King : O beloved, I am really not propitiated by you; if you go away now, leaving me in this way.

Devī : My Lord, I have never before infringed upon the regulation of a vow. (*Exit the queen along with attendants.*)

न खल्विति शिरश्चालने । अपि तु सैवेत्यर्थः । नारायणोरुसंभवा उर्वशी ॥ अनङ्गमङ्गेति । अन्यदित्यन्यथेत्यर्थे । तथा च सैवेयमन्यथा करस्पर्शात् । अर्थादस्या मम गात्रकं पुलकैः कलितं कथमिव । यद्वा करस्पर्शान्मम गात्रकं पुलकैः कलितं

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१ कामेदि (R. B.). २ ताए सह अप्पडिबन्धेन । (R.). ३ किं उदासीणो तत्तभवं । (R. B.). ४ दातुमसहने प्रभवस्यन्यस्मै कर्तुमेव वा दासम् । नाहं पुनस्तथा त्वयि यथा हि...॥ (R. B.)

उर्वशी—हला पिअकलत्तो राएसी। ण उण हिअअं णिवत्तेदुं सक्कुणोमि। (हला प्रियकलत्रो राजर्षिः। न पुनर्हृदयं निवर्तयितुं शक्नोमि।)

चित्रलेखा—किं उण तुए णिरासाए णिवत्तीअदि। (किं पुनस्त्वया निराशया निवर्त्यते।)

राजा—(आसनमुपेत्य।) वयस्य न खलु दूरं गता देवी।

विदूषकः—भण वीसध्धं जं सि वत्तुकामो। असज्झोत्ति वेज्जेण आदुरो विअ सेरं मुत्तो भवं तत्तहोदीए। (भण विश्रब्धं यदसि वक्तुकामः। असाध्य इति वैद्येनातुर इव स्वैरं मुक्तो भवांस्तत्रभवत्या।)

राजा—अपि नामोर्वशी–

उर्वशी—अज्ज किदत्था भवे। (अद्य कृतार्था भवेत्)

राजा—

[1]गूढा नूपुरशब्दमात्रमपि मे कान्ता श्रुतौ पातयेत्
पश्चादेत्य शनैः कराम्बुजवृते कुर्वीत वा लोचने।
हर्म्येऽस्मिन्नवतीर्य साध्वसवशान्मन्दायमाना बलाद्
आनीयेत पदात्पदं चतुरया सख्या ममोपान्तिकम् ॥ १५ ॥

[2]**उर्वशी**—हला इमं दाव से मणोरहं संपादइस्सं। (हला इमं तावदस्य मनोरथं संपादयिष्यामि।) (पृष्ठतो गत्वा राज्ञो नयने संवृणोति।)

[चित्रलेखा विदूषकं संज्ञापयति।]

[3]**राजा**—(स्पर्शं रूपयित्वा।) सखे नारायणोरुसंभवा सेयं वरोरुः।

विदूषकः—कहं भवं अवगच्छदि। (कथं भवानवगच्छति।)

राजा—किमत्राज्ञेयम्।

[4]अङ्गमनङ्गक्लिष्टं सुखयेदन्या न मे करस्पर्शात्।
नोच्छ्वसिति तपनकिरणैश्चन्द्रस्यैवांशुभिः कुमुदम् ॥ १६ ॥

उर्वशी—(हस्तावपनीय उत्तिष्ठति। किंचिदपसृत्य।) जेदु जेदु महाराओ। (जयतु जयतु महाराजः।)

राजा—सुन्दरि स्वागतम् (एकासने उपवेशयति।)

चित्रलेखा—अवि सुहं वअस्सस्स। (अपि सुखं वयस्यस्य।)

राजा—नन्वेतदुपपन्नम्।

श्लोक १५–कान्तं नूपुरशब्दमात्रं अपि मे श्रुतौ गूढं पातयेत्। शनैः पश्चात् एत्य करोत्पलवृते लोचने वा कुर्वीत। अस्मिन् हर्म्ये अवतीर्य साध्वसवशात् मन्दायमाना चतुरया सख्या मम उपान्तिकं पदात् पदं बलात् आनीयेत॥१५॥

श्लोक १६–अनङ्गक्लिष्टं मे अङ्गं अन्या करस्पर्शात् न सुखयेत्। कुमुदं चन्द्रस्य अंशुभिः एव न तपनकिरणैः उच्छ्वसिति ॥ १६ ॥

Urvaśī : The royal sage is very fond of his wife. But I cannot withdraw my heart from him.

Chitralekhā : But why should you withdraw it in despair ?

The King : (*Coming to his seat*) Friend, the queen has not gone far away.

Vidūṣaka : You can say whatever you want to say without fear. Her Majesty has given you up freely as a physician gives up a patient who cannot be cured.

The King : Would that Urvaśī ?

Urvaśī : May be lucky to-day !

The King : My beloved remaining invisible herself would at least let the jingling sound of her anklets fall upon my ears. Or would she, stealthily coming from behind, close my eyes with her lotus-like hands ? Or descending upon this palace and moving slowly through bashfulness would she be escorted perforce, step by step into my presence, by her ingenious friend ? (15)

Urvaśī : Friend, I shall now give him the pleasure of the realisation of his desires.

(*Moving from behind she closes the eyes of the King.*)

(*Chitralekhā signals Vidūṣaka.*)

The King : (*Gesticulating experiencing a pleasing touch*) Friend, this seems to be that beautiful damsel born of the thigh of the sage Nārāyaṇa.

Vidūṣaka : What makes you think so ?

The King : What is there difficult to know ?

No one else but she would gladden my love-torn person, with the mere touch of her hand. The red lotus does not bloom up by the solar rays as it does with the lunar ones. (16)

Urvaśī : (*Taking her hands off, she gets up and moves forward.*)

The King : O paragaon of beauty, I greet thee. [*He seats her on the self-same seat.*]

Chitralekhā : Is our friend quite happy now ?

The King : Happiness has just come to me.

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१ गूढं (R.) कान्तं (R. B.). २ चित्र०–हला उव्वसि...संपादेहि । उ०– (ससाध्वसा) कीलि (–डि–B.) स्सं दाव (इति पृष्ठेनागत्य राज्ञो लोचने संवृणोति। (R. B.). ३ Before this some mss read :—विदू०–भो वअस्स का उण एसा । (see Notes). ४ अन्यत्कथमिव पुलकैः कलितं मम गात्रकं करस्पर्शात् । नोच्छ्वसिति तपनकिरणैश्चन्द्रस्यैवांशुभिः कुमुदम् ॥ (R.B.).

उर्वशी—[1]हला देवीए दिण्णो महाराओ । तदो से पणअवदी विअ सरीरसंपक्कं गदह्मि । मा खु मं पुरोभाइणिं समथ्थेहि । (हला देव्या दत्तो महाराजः । ततोस्य प्रणयवतीव शरीरसंपर्कं गतास्मि । मा खलु मां पुरोभासिनीं समर्थयस्व ।)

विदूषकः—कहं इह ज्जेव तुह्माणं अथ्थमिदो सुज्जो । (कथमिहैव युवयोरस्तमितः सूर्यः ।)

राजा—(उर्वशीमवलोक्य ।)

देव्या दत्त इति यदि व्यापारं व्रजसि मे शरीरेस्मिन् ।
प्रथमं कस्यानुमते चोरितमे[2]तत्त्वया हृदयम् ॥ १७ ॥

चित्रलेखा—वअस्स णिरुत्तरा एसा । संपदं मह विण्णप्पं सुणीअदु । (वयस्य निरुत्तरैषा । सांप्रतं मम विज्ञाप्यं श्रूयताम् ।)

राजा—अवहितोस्मि ।

चित्रलेखा—वसन्ताणन्तरे उण्हसमए भअवं सुज्जो मए उवचरिदव्वो । ता जहा इअं मे पिअसही सग्गस्स ण उक्कण्ठेदि तहा वअस्सेण कादव्वं । (वसन्तानन्तरे उष्णसमये भगवान्सूर्यो मयोपचरितव्यः । तद्यथेयं मे प्रियसखी स्वर्गस्य नोत्कण्ठते तथा वयस्येन कर्तव्यम् ।)

विदूषकः—भोदि[3] किं वा सग्गे सुमरिदव्वं । ण वा अण्हीअदि ण वा पीअदि । केवलं अणिमिसेहिं णअणेहिं मीणा विडम्बीअन्दि । (भवति किं वा स्वर्गे स्मर्तव्यम् । न वा अश्यते न वा पीयते । केवलमनिमिषैर्नयनैर्मीना विडम्ब्यन्ते ।)

राजा—भद्रे

अनिर्देश्यसुखः स्वर्गः कस्तं विस्मारयिष्यति[4] ।
अनन्यनारीसामान्यो दासस्त्वस्याः पुरूरवाः ॥ १८ ॥

चित्रलेखा—अणुगहिदह्मि । हला उव्वसि अकादरा भविअ विसज्जेहि मं । (अनुगृहीतास्मि । हला उर्वशि अकातरा भूत्वा विसर्जय माम् ।)

उर्वशी—(चित्रलेखां परिष्वज्य ।) सहि मा खु मं विसुमरेहि । (सखि मा खलु मां विस्मर ।)

चित्रलेखा—(सस्मितम्) वअस्सेण संगदा तुमं एव्व एदं मए जाचिदव्वा । (वयस्येन संगता त्वमेवैतन्मया याचितव्या ।)

श्लोक १७–देव्या दत्तः इति यदि मे अस्मिन् शरीरे व्यापारं व्रजसि कस्य अनुमते प्रथमं एतत् हृदयं त्वया चोरितम् ॥ १७ ॥

श्लोक १८–स्वर्गः अनिर्देश्यसुखः कः तं विस्मारयिष्यति । अनन्यनारी सामान्यः पुरूरवाः तु अस्याः दासः ॥ १८ ॥

Urvaśī : Friend, the queen has presented His Majesty to me. It is for that reason that I have come in contact with his person like a beloved wife. Please don't look upon me as officious.

Vidūṣaka : What, here only the Sun has set on you!

The King : (*Looking at Urvaśī*) If you touch this body of mine because the queen has presented me to you with whose permission then, did you rob me of my heart? (17)

Chitralekhā : Friend, she has no answer to tender. Now listen to my request.

The King : Well, I do so attentively.

Chitralekhā : I have to wait upon the divine Sun in the summer season that follows the spring in its wake; I would, therefore, request my friend that he should behave towards her in such a way that she would not remember with regret the heavenly world.

Vidūṣaka : Madam, what is there to remember about the heavenly world? Nothing to eat and nothing to drink there! Only the fish are emulated by untwinkling eyes.

The King : O you good lady,

The heaven is full of indescribable pleasures, who can make one forget of it? But I can surely assure you that this Purūravas unapproachable by any other woman would be her bondman. (18)

Chitralekhā : I feel honoured. O friend Urvaśī, please permit me to leave without feeling nervous.

Urvaśī : (*Embracing Chitralekhā*) Friend, please do not forget me.

Chitralekhā : It is I who should address this request to you, when you are united with your friend.

सदन्यदिवानिर्वचनीयावस्थं कथं जातं इति शेषः । पाठान्तरे–अन्या स्त्री अनङ्गक्लिष्टं मदनपीडितं मेऽङ्गं करस्पर्शाद्गात्रकं पुलकैः कलितं सदन्यदिव सुखयति । एतदन्यथानुपपत्त्यैव सा इति अर्थः ।। तपनः सूर्यः ।। १६ ।।

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१ अह्महे । वज्जलेवघडिदं विअ मे हत्थजुअलं ण समत्थिह्मि अवणेदुं । (इति तथा मुकुलिताक्षी चक्षुषोर्हस्तावपनीव ससाध्वसा तिष्ठति ।) रा० (हस्ताभ्यां गृहीत्वा परिवर्तयति ।) उ०–(कथंचिदुपसृत्य) जअदु जअदु महाराओ । (R B.). २ अयि मे (R.). ३ Omitted by Pandit. ४ ‘अनिर्देश्यसुखं स्वर्गं कथं विस्मारयिष्यते ।’ (R.B.).

[राजानं प्रणम्य निष्क्रान्ता।]

विदूषकः—दिट्ठिआ मणोरहसंपत्तीए वड्ढदि भवं। (दिष्ट्या मनोरथसंपत्त्या वर्धते भवान्।)

राजा—इयं [2]तावद्वृद्धिर्मम। पश्य

सामन्तमौलिमणिरञ्जितशासनाङ्क[2]-
मेकातपत्रमवनेर्न तथा प्रभुत्वम्।
अस्याः सखे चरणयोरहमद्य कान्त-
माज्ञाकरत्वमधिगम्य यथा कृतार्थः॥ १९॥

उर्वशी—णत्थि मे विहवो अवो पिअदरं मन्तिदुं। (नास्ति मे विभवोतः प्रियतरं मन्त्रायितुम्।)

राजा—(उर्वशीं हस्तेनावलम्ब्य।) अदो विरुद्धसंवर्धन ईप्सितलाभो [3]नाम।

पादास्त एव शशिनः सुखयन्ति गात्रं
बाणास्त एव मदनस्य ममानुकूलाः[4]।
संरम्भरूक्षमिव सुन्दरि यद्यदासी-
त्वत्संगमेन मम तत्तदिवानुनीतम्॥ २०॥

उर्वशी—अवरद्धाह्मि चिरकारिआ महाराअस्स। (अपराद्धास्मि चिरकारिका महाराजस्य।)

राजा—मा मैवम्।

यदेवोपनतं दुःखात्सुखं तद्रसवत्तरम्।
निर्वाणाय तरुच्छाया तप्तस्य हि विशेषतः॥ २१॥

विदूषकः—भो सेविदा पदोसरमणीआ चन्दवादा। सवओ खु दे वासघरपवेसस्स। (भोः सेविताः प्रदोषरमणीयाश्चन्द्रपादाः। समयः खलु ते वासगृहप्रवेशस्य।)

राजा—तेन हि सख्यास्ते मार्गमादेशय।

विदूषकः—इदो इदो भवदी। (इत इतो भवती।)

[इति परिक्रामन्ति।]

श्लोक १९–सखे, सामन्त मौलिमणिरञ्जितपादपीठं एकातपत्रं अवनेः प्रभुत्वं अधिगम्य अहं तथा कृतार्थः न यथा अद्य अस्याः चरणयोः कान्तं आज्ञाधारकत्वं अधिगम्य कृतार्थः॥ १९॥

श्लोक २०–ते एव शशिनः पादाः गात्रं सुखयन्ति, ते एव मदनस्य बाणाः मनोनुकूलाः। सुन्दरि यत् यत् (तव विरहे) संरम्भरूक्षं इव आसीत् तत् तत् त्वत्सङ्गमेन मम अनुनीतं इव॥ २०॥

(*She leaves bowing to the King.*)

Vidūṣaka : I compliment Your Honour. Upon the realisation of your cherished desires.

The King : This is indeed the climax of my glory. For, my friend,

> I did not consider myself to be so much blessed when I secured the sovereignty of the whole world, marked by the edicts coloured with the jems in the coronets of the vassals, and the insignia of which was that one Royal Umbrella; as I am to-day, when I have become the loving servant of this ladyship. (19)

Urvaśī : I have no power to imagine things sweeter than this.

The King : (*Holding Urvaṣī by the hand.*) The realisation of one's cherished desires brings in its wake, contrary effects.

> The very same lunar rays now become pleasing to my person: those very shafts of Madana have now become favourable to me. O lovely maiden, whatever was unwelcome to me as though through mental suffering has now become pleasant to me when united with you. (20)

Urvaśī : I have offended Your Majesty, because I delayed this union.

The King : Please don't say so. Happiness which follows in the wake of misery is all the more welcome, for, it is to the person tormented by heart that the shade of a tree is particularly heartening. (21)

Vidūṣaka : O, you have sufficiently enjoyed the lunar rays charming at evening time. It is time for you to enter your bed-chamber.

The King : Then please escort your friend.

Vidūṣaka : This way, this way, Your Lady ship.

(*They walk round*)

श्लोक २१–दुःखात् यत् सुखं उपनतं तत् रसवत्तरम्। तरुच्छाया हि विशेषतः तप्तस्य निर्वाणाय (भवति) ॥ २१ ॥

उर्वंशी। अम्महे आश्चर्ये। 'दोषैकदृक्पुरोभागी' इति हैमः। विदूषकः। कथमत्रैव युवयोरस्तमितः सूरः। सूरसूर्यर्यमादित्य द्वादशात्मदिवाकराः।' इत्यमरः। सुज्जो इति पाठे सूर्यः। देव्येति। व्यापारम् आलिङ्गनाद्यारम्भम् ॥ १७ ॥

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१ इमां तावन्मनोरथसिद्धिं पश्य। (R. B.). २पादपीठम्। (R. B.). ३ अहो अविरुद्धसंवर्धनमेतदिदानीमीप्सितलम्भानाम्। (R.). ४ मनोऽनुकूलाः। (B.).

राजा—सुन्दरि इयमिदानीमभ्यर्थना[१] ।

उर्वशी—कथं विअ । (कथमिव ।)

राजा—

[२]अनुपनतमनोरथस्य पूर्वं
शतगुणितेव[३] गता मम त्रियामा ।
यदि तु तव समागमे तथैव
प्रसरति सुभ्रु ततः कृती भवेयम् ॥ [४] २२ ॥

[इति निष्क्रान्ताः सर्वे ।]

तृतीयोऽङ्कः समाप्तः ।

श्लोक २२–सुभ्रु, पूर्वं अनुपनतमनोरथस्य मम त्रियामा शतगुणिता इव गता । यदि तु तथा एव तव समागमे (सा त्रियामा) प्रसरति ततः कृती भवेयम् ।।२२।।

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[१] मे प्रार्थना (R. B.). [२] अनधिगतमनोरथस्य । (R. B.). [३] ०णितामिव (K.). [४] After st. 22 some mss. read : भवतानुगतेनाहमेनां हरिणलोचनाम् । स्मर्तव्योभ्यर्थयेहं त्वां हंहो चेतः कृताञ्जलिः ।।, which Pandit rightly calls a forgery.

The King : O fair maiden, this is now my prayer to you.

Urvaśī : What is it ?

The King : Formerly, when my desires were not fulfilled, the watches of night appeared to me to be long-drawn hundredfold. If, O Lady with fair brows, they are similarly extended in your company, none would be more blessed than myself. (22)

(*Exit All*)

[*The End of Act III.*]

अवहितः सावधानः । चित्रलेखा । तद्यथेयं मे प्रियसखी स्वर्गस्य नोत्कण्ठते तथा वयस्येन कर्तव्यम् । अनेन भावि विरहसूचनमित्यग्रिमाङ्कार्थोवक्षेपादेङ्कावतारोऽयम् ॥ ' अनिर्देश्येति । अनिर्देश्यं वक्तुमशक्यं सुखं यस्य । तुः परमित्यर्थे । अनन्यनारीसामान्यः । असाधारणः इत्यर्थः ॥ १८ ॥

सामन्ता अधीशाः । 'सामन्तः स्यादधीश्वरे' इति त्रिकाण्डी । मौलयः किरीटाः। ' चूडाकिरीटं केशाश्च संयता मौलयस्त्रयः ' इति सैव । अवनेर्भुवः प्रभुत्वं स्वाम्यमधिगम्य प्राप्य तथा कृतार्थो न । आज्ञाकरत्वं सेवकत्वम् ॥ १९ ॥

ईप्सितलम्भानां वाञ्छित प्राप्तीनाम् ॥ पादा इति । पादाः किरणाः । संरम्भरूक्षं रोषणदारुणम् । अनुनीतं कृतसान्वनमिव ॥ २० ॥

यदेवेति । यदेव सुखं दुःखात्पीडोत्तरम् उपनतं प्राप्तं तद्रसवत्तरं स्वादुतरं भवति । ' रसो रागे तथा वीर्ये तिक्तादौ पारदे द्रवे । रेतस्यास्वादने हेम्नि निर्यासिऽमृतशब्दयोः ॥ ' इति वैजयन्ती । हि यतः । तरुच्छाया निर्वाणाय सुखाय । तप्तस्य विशेषतोऽति सुखायेत्यर्थः । ' निर्वाणं निर्वृतौ मोक्षे ' इति त्रिकाण्डी ॥ २१ ॥

अनधिगतेति । अनधिगतमनोरथस्य अप्राप्तत्वसमागमसुखाभिलाषस्य ॥२२॥

इति रङ्गनाथविरचितायां विक्रमोर्वशीप्रकाशिकायां तृतीयोङ्कोन्मेषः ॥

चतुर्थोऽङ्कः ।

[ततः प्रविशति विमनस्का चित्रलेखा सहजन्या च ।]

सहजन्या—(चित्रलेखां विलोक्य) [1]सहि मिलाअमाणसदवत्तस्स विअ दे मुहस्स छाआ हिअअस्स अस्सथ्थदं सूएदि । [2]ता कहेहि णिव्वेदकारणं । समदुख्खा होदुं इच्छामि । (सखि म्लायमानशतपत्रस्येव ते मुखस्य च्छाया हृदयस्यास्वस्थतां सूचयति । तत्कथय निर्वेदकारणम् । समदुःखा भवितुमिच्छामि ।)

चित्रलेखा—अच्छरावारपज्जाएण इह भअवदा सुज्जस्य पादमूलोवठ्ठाणं [3]वट्टदित्ति बलिअं खु उव्वसीए उक्कण्ठिदह्मि । (अप्सरोवारपर्यायेण इह भगवतः सूर्यस्य पादमूलोपस्थानं वर्तत इति बलवत्खलूर्वश्या उत्कण्ठितास्मि ।)

सहजन्या—जाणे वो अण्णोण्णसिणेहं । तदो तदो । (जाने युवयोरन्योन्यस्नेहम् । ततस्ततः ।)

चित्रलेखा—तदो इमाइं दिवसाइं को णु खु वुत्तन्तोत्ति पणिधाणट्ठिदाए मए अच्चाहिदं उवलध्धं । (तत एतेषु दिवसेषु को नु खलु वृत्तान्त इति प्रणिधानस्थितया मया अत्याहितमुपलब्धम् ।)

सहजन्या—(सावेगम्) कीरिसं विअ । (कीदृशमिव ।)

चित्रलेखा—उव्वसी किल तं रदिसहाअं राएसिं अमच्चेसु णिवेसिदरज्जधुरं गेण्हिअ गन्धमादणवणं विहरिदुं [4]गदा । (उर्वशी किल तं रतिसहायं राजर्षिममात्येषु निवेशितराज्यधुरं गृहीत्वा गन्धमादनवनं विहर्तुं गता ।)

सहजन्या—सो णाम संभोओ जो तारिसेसु पदेसेसु । तदो तदो । (स नाम संभोगो यस्तादृशेषु प्रदेशेषु । ततस्ततः ।)

चित्रलेखा—तहिं खु मन्दाइणीए पुलिणेसु गदा सिअदापव्वदकेलीहिं कीलमाणा विज्जाधरदारिआ उदयवदी णाम देण राएसिणा चिरं णिज्झाइदत्ति कुविदा उव्वसी । (तत्र खलु मन्दाकिन्याः पुलिनेषु गता सिकतापर्वतकेलीभिः क्रीडन्ती विद्याधरदारिका उदयवती नाम तेन राजर्षिणा चिरं निध्यातेति कुपिता उर्वशी.।)

मम स भविकाय भवताद्भवभयहन्ता हतानार्यः ।
निजचरणसक्तभक्तप्रापितकामश्चिरं रामः ॥

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[1] सहि चित्तलेहे (R. B.). [2] ता कहेहि मे अणिव्वुदिकारणं जेण दे समाणदुक्खा होमि । (R. B.). [3] वट्टन्ती [वर्तमाना] (K.). [4] (सकरुणम्) उव्वसी किल राएसिं लच्छीसणाहं गेण्हिअ अमच्चेषु णिहितकज्जधुरं केलाससिहरुद्देसं (से–B.) गन्धमादणवणं विहरिदुं गदा (R. B.).

Act IV

(*Then enter Chitralehā, depressed in spirits and Sahajanyā*)

Sahajanyā : (*Looking at Chitralekhā*), Friend, the expression of your face resembling a fading lotus betrays the uneasy state of your mind. Please, therefore, tell me the cause of your sorrow.

Chitralekhā : While I am engaged in attending upon the divine Sun as per my turn of service which the divine nymphs have to undertake, I am greatly anxious about Urvaśī.

Sahajanyā : I am fully aware of your mutual friendship. Then what next ?

Chitralekhā : Then while I was lost in contemplation to ascertain as to how it has been faring with Urvaśī all this while, I received a shock.

Sahajanyā : (*Anxiously*) What is it like ?

Chitralekhā : It appears that Urvaśī went to the Gandhamādana Park to spend her Honey Moon, with the royal sage, her companion in love-sports, who entrusted the responsibilities of administration to his minister.

Sahajanyā ; That is real pleasure which is experienced in places like this. What happened next ?

Chitralekhā : There, on observing the royal sage, **staring** for a long time at Udayavatī a Vidyādhara damsel, who was playing with the sport of building sandy castles on the banks of the river Mandākinī, Urvaśī was very much excited.

सहजन्याचित्रलेखयोरुर्वशीसख्योः प्रवेशसूचकामाक्षिप्तिकाभिधां गीतिमुपक्षिपति । चित्रलेखा । सूर्यस्योपस्थाने वर्तमाना प्रियसख्या विना बलवदुत्कण्ठितास्मि । 'वसन्तोत्सव आगत इति बलवत् उत्कण्ठितास्मि' इति पाठे तु वसन्तोत्सव आ सामत्स्येन गतः । आः गत इति वा पदच्छेदः । आः इति खेदे । 'अत्याहितं तु जीवानपेक्षकृत्ये महाभये' इति विश्वलोचनः । अत्याहितं उपलब्धम् । निध्याता अवलोकिता । अप्रतिपद्यमाना अस्वीकुर्वाणा । गुरुः गरिष्ठः यः शापः तेन । गुरुर्भरतमुनिस्तद्दत्तशापेन वा । अम्मकाशब्दो देशी स्त्रीवाचकः ।

नवजलधर इति । सोऽतिगर्वितः । निशाचरो राक्षसः दूरमत्यन्तमाकृष्टम् । धारासारो वर्षप्रसरः । 'धारा संपातवर्षणे' इति विश्वलोचनः । 'आसारस्तु प्रसरणे इति च सः ॥ १ ॥

सहजन्या—[1]होदव्वं । दूरारूढो खु पणओ असहणो । तदो तदो । (भवितव्यम् । दूरारूढः खलु प्रणयोऽसहनः । ततस्ततः ।)

चित्रलेखा—तदो भट्टिणो अणुणअं अपडिवज्जमाणा गुरुसावसंमूढहिअआ इथ्थिआजणपरिहरणिज्जं कुमारवणं पइठ्ठा । पवेसाणन्तरं च काणणोवन्तवत्तिलदाभावेण परिणदं से रूवं । (ततो भर्तुरनुनयमप्रतिपद्यमाना गुरुशापसंमूढहृदया स्त्रीजनपरिहरणीयं कुमारवनं प्रविष्टा । प्रवेशानन्तरं च काननोपान्तवर्तिलताभावेन परिणतमस्या रूपम् ।)

सहजन्या[2]—णथ्थि विहिणो अलङ्घणिज्जं । तस्स[3] अणुराअस्स अअं णाम एक्कवदे ईरिसो अणथ्थो । अह किमवथ्थो सो राएसी । (नास्ति विधेरलङ्घनीयम् । तस्यानुरागस्यायं नाम एकपद ईदृशोनर्थः । अथ किमवस्थः स राजर्षिः ।)

चित्रलेखा—[4]तस्सिं एव्व काणणे पियदमं विचिण्णन्तो अहोरत्ते अदिवाहेदि । इमिणा उण णिव्वुदाणंपि उक्कण्ठाकारिणा मेहोदएण अणथ्थो[5]हीणो हविस्सदि । (तस्मिन्नेव कानने प्रियतमां विचिन्वन्नहोत्रानतिवाहयति । एतेन पुनर्निर्वृतानामप्युत्कण्ठाकारिणा मेघोदयेनानर्थाधीनो भविष्यति ।)

[6]**सहजन्या**—सहि तारिसा आकिदिविसेसा चिरं दुख्खभाइणो ण होन्ति । अवस्सं किंपि अणुग्गहणिमित्तं भूओवि समाअमकारणं हविस्सदि । ता एहि उदउम्मुहस्स भअवदो सुज्जस्स उवठ्ठाणं करेह्म । (सखि तादृशा आकृतिविशेषाश्चिरं दुःखभागिनो न भवन्ति । अवश्यं किमप्यनुग्रहनिमित्तं भूयोपि समागमकारणं भविष्यति । तदेहि उदयोन्मुखस्य भगवतः सूर्यस्योपस्थानं कुर्वः ।)

(इति निष्क्रान्ते ।)

(प्रवेशकः)

[ततः प्रविशति [7]उन्मत्तवेषो राजा ।]

राजा—आः दुरात्मन् रक्षस्तिष्ठ तिष्ठ । क्व मे प्रियतमामादाय गच्छसि । हन्त शैलशिखराद्गगनमुत्पत्य बाणैर्मामभिवर्षति ।

(विभाव्य)

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[1] असहणा खु सा । दूरारूढो अ से प्पणओ ता भवितव्वदा एत्थ बलवदी । (R. B.). [2] (सशोकम्) (R. B.). [3] जेण तारिसस्स अण्णारिसो एव्व पलिणामो संवुत्तो । तदो तदो । (R.B.). [4] तदो सोवि तस्सि एव्व काणणे पिअदमं अण्णेसअन्तो उन्मत्तीभूदो इदो उव्वसी तदो उव्वसीत्ति कदुअ अहोरत्तं अदिवाहेदि । (R. B. with minor variations.). [5] अप्पदीआरो...त्ति तक्केमि । (R. B.). [6] After हविस्सदि R. and B. have the following : सह०—सहि कोवि अथ्थि समागमोवाओ । चित्र०—गौरीचरणराअसंभव संगमणमणिं वज्जिअ कुदो से समागमोवाओ । सह०—सहि... [7] आकाशबद्धलक्ष्यः (—क्षः B.) सोन्मादः । (R. B.).

Sahajanyā : It is but natural. Love deep-rooted is really intolerant! Please proceed further.

Chitralekhā : Then not accepting the apologies of her husband and with her mind stupefied on account of the curse of the preceptor, she entered the forest dedicated to Kumāra, but prohibited for women. No sooner did she enter the forest than she was transformed into a creeper, standing on the boundary of the forest.

Sahajanyā : Destiny can bring anything under its influence. But alas, such a great calamity should overtake that sort of attachment! What is now the mental condition of the King ?

Chitralekhā : He passes his days and nights in that very forest searching for his beloved. With the appearance of these clouds which disturb the mind of even the happy persons, the King will now subject himself to a worse condition.

Sahajanyā : Friend, noble persons like (the King) do not suffer from misfortune for a long time.

I am sure that there will arise one means or the other to bring about the reunion through someone's favour. Come along then. Let us worship the Sun god who is about to rise.

[*Exit*]

(*The end of Praveśaka.*)

(*Then enters the King dressed as a madman*)

The King : O you wicked demon, stay here, stay here! Where are you going away abducting my beloved ? Oh! He is discharging arrows at me, flying into the sky from off the summit of the mountain.

(*Observing closely*)

तिष्ठेदिति । प्रभावपिहिता तिरस्करिण्यादि विद्याप्रभावेणाच्छन्ना । स्वर्गायेति स्वर्गं प्रति गन्तुमित्यर्थः । विधिः प्रकारः ॥ २ ॥

अयमिति । एकपदे । 'तत्समैकपदे तुल्ये सद्यः सपदि च स्मृतम्' इति हलायुधः ॥ ३ ॥

राजोपचारानेव वर्णयति । –विद्युल्लेखेति । निचुलतरुभिर्वेतसाकारैर्हिज्जलापरनामभिर्द्रुमविशेषैः । 'निचुलस्तु निचोले स्यान्निचुलो हिज्जलद्रुमे । निर्मल्येऽण्यभ्रके क्लीबम्' इति विश्वलोचनः । घर्मच्छेदात्ग्रीष्मसमयनाशात् प्रावृट् प्रवृत्तेत्यर्थः । 'घर्मः स्यादातपे ग्रीष्मे ऊष्मस्वेदलवेऽपि च' इति विश्वलोचनः । धारासारो वर्षप्रसरः । पक्षे धारारूपं सारं धनं तदानयनपराः । नैगमाः वणिजः । 'धारा संपातवर्षणे सकले' । अपि च

नवजलधरः संनद्धोऽयं न दृप्तनिशाचरः
सुरधनुरिदं दूराकृष्टं न नाम शरासनम्।
अयमपि पटुर्धारासारो न बाणपरंपरा
कनकनिकषस्निग्धा विद्युत्प्रिया न ममोर्वशी ॥ १ ॥

(विचिन्त्य।) क्व नु खलु रम्भोरूर्गता स्यात्।

तिष्ठेत्कोपवशात्प्रभावपिहिता दीर्घं न सा कुप्यति
स्वर्गायोत्पतिता भवेन्मयि पुनर्भावार्द्रमस्या मनः।
तां हर्तुं विबुधद्विषोपि न च मे शक्ताः पुरोवर्तिनीं
सा चात्यन्तमदर्शनं नयनयोर्यातेति कोयं विधिः ॥ २ ॥

(दिशोवलोक्य। सनिश्वासम्[1]) अये परावृत्तभागधेयानां दुःखं दुःखानुबन्धि। कुतः

अयमेकपदे तया वियोगः प्रियया चोपनतः सुदुःसहो मे।
नववारिधरोदयादहोभिर्भवितव्यं च निरात[2]पर्द्धिरम्यैः ॥ ३ ॥

(विहस्य।) मुधैव खलु मया मनसः परितापवृद्धिरुपेक्ष्यते। यथा मुनयोपि व्याहरन्ति राजा कालस्य कारणमिति। तत्किमहं जलदसमयं न प्रत्यादिशामि। अथ वा प्रावृषेण्यैरेव लिङ्गैर्मम राजोपचारः संप्रति। कथमिव।

विद्युल्लेखाकनकरुचिरं श्रीवितानं ममाभ्रं
व्याधूयन्ते निचुलतरुभिर्मञ्जरीचामराणि।
घर्मच्छेदात्पटुतरगिरो बन्दिनो नीलकण्ठा
धारासारोपनयनपरा नैगमाः सानुमन्तः ॥ ४ ॥

श्लोक १–अयं संनद्धः नवजलधरः न (संनद्धः) दृप्तनिशाचरः। इदं दूराकृष्टं सुरधनुः तस्य (दूराकृष्टं) शरासनं नाम न। अयम् अपि पटुः धारासारः बाणपरंपरा न। (इयं) कनकनिकषस्निग्धा विद्युत् मम प्रिया उर्वशी न ॥१॥

श्लोक २–कोपवशात् प्रभावपिहिता तिष्ठेत् (परन्तु) सा दीर्घं न कुप्यति। स्वर्गाय उत्पतिता भवेत्, अस्याः मनः पुनः मयि भावार्द्रम्। मे पुरोवर्तिनीं तां हर्तुं विबुधद्विषः अपि च न शक्ताः। सा च नयनयोः अत्यन्तं अगोचरं याता इति कः अयं विधिः ॥ २ ॥

श्लोक ३–एकपदे तया प्रियया अयं सुदुःसहः वियोगः च मे उपनतः, नववारिधरोदयात् अहोभिः निरातपर्द्धिरम्यैः च भवितव्यम् ॥ ३ ॥

श्लोक ४–विद्युल्लेखाकनकरुचिरम् अभ्रं मम श्रीवितानम्, निचुलतरुभिः मञ्जरीचामराणि (मम) व्याधूयन्ते; धर्मच्छेदात् पटुतरगिरः नीलकण्ठाः (मम) बन्दिनः, धारासारोपनयनपराः अम्बवाहाः च (मम) नैगमाः ॥४॥

Oh ! It is a fresh cloud, ready to discharge and not the insolent demon, well-armoured. Here it is the extended rainbow and not a bow, stretched to its further limit. This is again a sharp shower of rain and not a series of arrows and what is shining here as a streak of gold is only a flash of lightning and not my beloved Urvaśī. (1)

(*Reflecting*) Where possibly that lady with shapely thighs must have gone ?

Maybe she is standing beside me, overcome with anger, but invisible through her supernatural powers. But I know she will not be angry with me for a long time. Perhaps she might have flown to the heavenly world—but her heart is all the while full of love towards me. Even the foes of the Gods have not the power to snatch her away from my presence. Oh, what a magic stroke of destiny it is that she has become absolutely invisible to me ! (2)

(*Looking around himself with a sigh.*)

Alas ! Misfortunes never come singly in the case of those suffering from adverse fate ! For

On the one hand this extremely unbearable separation from my beloved has fallen upon me all of a sudden and on the other these days have become delightful with the intensity of heat being removed with the appearance of fresh clouds. (3)

(*Laughing*) In vain have I become indifferent to the increasing torments of my mind. Since even the sages vouchsafe that the King maketh the time. Why should I then not countermand the rainy season ? But these signs of the rainy season, are as if my royal insignia, honouring me at the moment. How so ?

The cloud, charming on account of the golden streaks of lightning, is the splendid canopy. The Nichula trees are waving over me the chowries of their tender foliage.

More vociferous with the end of the summer season are the minstrels and the mountains carrying down the torrential rain-water are the merchants devotedly bringing to me presents of wealth. (4)

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१ मध्योहं हरीभिः स्थितं हिमरुचा नेत्रे कुरङ्गीगणैः कान्तिश्चम्पककुड्मलैः कलरवो हा हा हृतः कोकिलैः । मातङ्गैर्गमनं कथं कथमहो हंसैर्विभज्याधुना कान्तारे सकलैर्विनाश्य पशुवन्नीतासि किं मानिनि ॥ चन्द्रश्चण्डकरायते मृदुगतिर्वातोपि वज्रायते । माल्यं सूचिकलायते मलयजालेपः स्फुलिङ्गायते । रात्रिः कल्पशतायते विधिवशात्प्राणोपि भारायते । हा हन्त प्रमदावियोगसमयः संहारकालायते ॥ intepolated by two mss. २ निरातपत्वरम्यैः (R.) निरातपत्ररम्यैः (B.)

भवतु । किमेवं परिच्छदश्लाघया । यावदस्मिन्कानने तां प्रियामन्वेषयामि । (विलोक्य) हन्त व्यवसितस्य मे संदीपनमिव संवृत्तम् । कुतः

आरक्तराजिभिरियं कुसुमैर्नवकन्दली सलिलगर्भैः ।
कोपादन्तर्बाष्पे स्मरयति मां लोचने तस्याः ॥ ५ ॥

इतो गतेति कथं नु तत्रभवती मया सूचयितव्या ।

पद्भ्यां स्पृशेद्वसुमतीं यदि सा सुगात्री
मेघाभिवृष्टसिकतासु वनस्थलीषु ।
पश्चान्नता गुरुनितम्बतया ततोऽस्या
दृश्येत चारुपदपङ्क्तिरलक्तकाङ्का ॥ ६ ॥

(परिक्रम्यावलोक्य च सहर्षम् ।) उपलब्धमुपलक्षणं येन तस्याः कोपनाया मार्गोऽनुमीयते ।

हृतोष्ठरागैर्नयनोदबिन्दुभिर्निमग्ननाभेर्निपतद्भिरङ्कितम् ।
च्युतं रुषा भिन्नगतेरसंशयं शुकोदरश्याममिदं स्तनांशुकम् ॥ ७ ॥

([1]विभाव्य ।) कथम् । सेन्द्रगोपं नवशाद्वलमिदम् । कुतो नु खलु निर्जने वने प्रियाप्रवृत्तिरवगमयितव्या । (दृष्ट्वा ।) [2]अये आसारोच्छ्वसितशैलेयस्थलीपाषाणमारूढः

आलोकयति पयोदान्प्रबलपुरोवातताडितशिखण्डः ।
केकागर्भेण शिखी दूरोन्नमितेन कण्ठेन ॥ ८ ॥

(उपेत्य) यावदेनं पृच्छामि ।

नीलकण्ठ ममोत्कण्ठा वनेऽस्मिन्वनिता त्वया ।
दीर्घापाङ्गा सितापाङ्ग दृष्टा दृष्टिक्षमा भवेत् ॥ ९ ॥

श्लोक ५–आरक्तराजिभिः सलिलगर्भैः कुसुमैः इयं नवकन्दली कोपात् अन्तर्बाष्पे तस्याः लोचने मां स्मरयति ॥ ५ ॥

श्लोक ६–यदि सा सुगात्री वसुमतीं पद्भ्यां स्पृशेत्, ततः मेघाभिवृष्टसिकतासु वनस्थलीषु गुरुनितम्बतया पश्चात् नता अलक्तकाङ्का अस्याः चारुपदपङ्क्तिः दृश्येत ॥ ६ ॥

श्लोक ७–इदं असंशयं निमग्ननाभेः रुषा भिन्नगतेः हृतौष्ठरागैः निपतद्भिः नयनोदबिन्दुभिः अङ्कितं शुकोदरश्यामम् च्युतं स्तनांशुकम् ॥ ७ ॥

श्लोक ८–प्रबलपुरोवातताडितशिखण्डः केकागर्भेण दूरोन्नमितेन कण्ठेन, शिखी पयोदान् आलोकयति ॥ ८ ॥

श्लोक ९–सितापाङ्ग नीलकण्ठ अस्मिन् वने दीर्घापाङ्गा उत्कण्ठा मम वनिता त्वया दृष्टा (किम्) (यतः सा) दृष्टिक्षमा भवेत् ॥ ९ ॥

Well, what purpose will be served by extolling my own paraphernalia ? Let me search for my beloved in this forest.

(*Looking*) Alas ! My suffering seems to be aggravated the moment I address myself to the task of searching for my beloved. For,

This young Kandalī plant, with its flowers marked with reddish lines, and having water inside, painfully reminds me of her eyes bedewed with tears through anger. (5)

How should I presume that Her Ladyship has gone this way ?

If that fair-limbed lady were to touch the earth with her feet then there would be seen in these forest regions, the sands wherein are moistened with showers of rain, the row of her beautiful foot-prints, dyed with Alaktaka (i.e. red lac) and sunk deeply behind, owing to her heavy hips. (6)

(*Walking around, looking joyfully.*)

Oh ! Here have I found a mark by which the direction the angry lady has taken, could be inferred !

Here is the breast-garment, of that lady with deep navel, dark like the belly of a parrot, undoubtedly fallen down as she walked with faltering steps, through anger, and marked with the tears carrying with them the red paint of her lips. (7)

(*Observing closely*) Oh, this is nothing but the fresh green grass with the Indragopa insects perched on it. From where should I obtain in this deserted forest the news about my beloved?

(*Seeing*) Ah ! Here standing on a stone in the rocky soil, giving out vapour owing to the showers of rain is,

A peacock, with its crest disturbed by the strong fore-wind, greeting the clouds with his up-stretched neck full of notes. (8)

(*Approaching*) Let me enquire of him.

O peacock with eyes having white corners, did you come across in this forest my beloved, having a prominent neck and long eyes and quite worthy one's sight ? (9)

धारा पङ्क्तौ द्रवद्रव्यस्रवेऽश्वगति पत्रके इति विश्वलोचनः । आसारस्तु प्रसरणे धारावृष्टौ सुहृद्बले इति विश्वलोचनः । 'सारं न्याय्ये जले वित्ते' इत्यपि सः । 'नैंगमः क्षुरवेदान्तवणिग्वाणिज्य नागरे' । इति च सः ॥ ४ ॥

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१ भवतु आदास्ये तावत् (परिक्रम्य विभाव्य च सास्रम्) R. B.). २ अयमासारोच्छलितशैलतटस्थली० (R. B.).

कथमदत्त्वा प्रतिवचनं नर्तितुं प्रवृत्तः । किं नु खलु हर्षकारणमस्य । (विचिन्त्य ।) भवतु । विदितमेतत् ।

मृदुपवनविभिन्नो मत्प्रियाया विनाशाद्
घनरुचिरकलापो निःसपत्नोस्य जातः ।
रतिविगलितबन्धे केशहस्ते सुकेश्याः
सति कुसुमसनाथे किं करोत्येष बर्ही ॥ १० ॥

भवतु । परव्यसननिर्वृतं न खल्वेनं पृच्छामि । (परिक्रम्य ।) इयमातपान्तसंधुक्षितमदा जम्बूविटपमध्यास्ते परभृता । विहंगमेषु पण्डिता जातिरेषा । यावदेनामभ्यर्थये ।

त्वां कामिनो मदनदूतिमुदाहरन्ति
मानावभङ्गनिपुणं त्वममोघमस्त्रम् ।
तामानय प्रियतमां मम वा समीपं
मां वा नयाशु कलभाषिणि यत्र कान्ता ॥ ११ ॥

किमाह भवती । कथं त्वामेवमनुरक्तं विहाय गतेति । शृणोतु भवती ।

कुपिता न तु कोपकारणं सकृदप्यात्मगतं स्मराम्यहम् ।
प्रभुता रमणेषु योषितां न हि भावस्खलितान्यपेक्षते ॥ १२ ॥

कथं कथाच्छेदकारिणी स्वकार्य एव सक्ता ।

महदपि परदुःखं शीतलं सम्यगाहुः
प्रणयमगणयित्वा यन्ममापद्गतस्य ।
अधरमिव मदान्धा पातुमेषा प्रवृत्ता
फलमभिमुखपाकं राजजम्बूद्रुमस्य ॥ १३ ॥

श्लोक १०–अस्य मृदुपवनविभिन्नः घनरुचिरकलापः मत्प्रियायाः विनाशात् निःसपत्नः जातः, सुकेश्याः रतिविगलितबन्धे कुसुमसनाथे केशहस्ते सति एषः बर्ही किं करोति ॥ १० ॥

श्लोक ११–कामिनः त्वां मदनदूतिं उदाहरन्ति । त्वं मानावभङ्गनिपुणं अमोघं अस्त्रम् (असि) । तां प्रियतमां वा मम समीपं आनय मां वा (हे) कलभाषिणि यत्र कान्ता (तत्र) आशु नय ॥ ११ ॥

श्लोक १२–(सा) कुपिता, अहं तु सकृत् अपि आत्मगत (तस्याः) कोपकारणं न स्मरामि। रमणेषु योषितां प्रभुता भावस्खलितानि न हि अपेक्षते ॥१२॥

श्लोक १३–महत् अपि परदुःखं शीतलम् (इति) सम्यक् आहुः यत् आपद्गतस्य मम प्रणयम् अगणयित्वा एषा मदान्धा राजजम्बूद्रुमस्य अभिमुखपाकं फलम् अधरम् इव पातुं प्रवृत्ता ॥१३ ॥

Oh, he has started dancing without giving me a reply. What possibly must be the cause of his delight ? (*Thinking.*) Yes, I understand.

Owing to the disappearance of my beloved, his thick and charming plumage, disturbed by gentle breeze, has become unrivalled–what could this peacock have done in the presence of the profused mass of hair of that lady with charming tresses, bedecked with flowers and with the knot unloosened as a result of love's sport ? (10)

Well, I will certainly not enquire of him who takes pleasure in other's calamity. (*Walking*).

Here is a koil with her passion inflamed at the close of the hot season, perching on a branch of the Jambu tree. This is a clever species of birds. I would prefer a request to her.

Thou art designated by the lovers as the messenger of the god of love. Thou art the infallible missile cleverly putting an end to the pride (of women.) Please, therefore, O you sweet warbler, bring that beloved of mine near me or quickly lead me to the place where that beautiful lady may have gone. (11)

What did you say ? "How did she desert you, so much attached to her ?" Please listen.

Well, she was angry, but I do not remember to have given her even once the cause for offence. The domination of women over their lovers does not stand in need of any deviation from faithfnl love for them to be angry. (12)

Oh, how ! Cutting short our conversation she has become engaged in her own business !

Rightly has it been said that other's misfortune, though severe, is always bearable; for she, blinded with passion, has started enjoying the ripening fruit of the Raja-jambū tree as if it were the lower lip, utterly disregarding this prayer of mine who am plunged in dire distress. (13)

आरक्त राजीति । शिली रन्ध्रापरनामावृक्षविशेषः कन्दली । 'कलध्वनौ चापि तरौ मृगभेदेऽपि कन्दली' इति मुक्तावली ॥ ५ ॥

पद्भ्यामिति । वसुमतीं पृथ्वीम् । सुगात्री शोभनाङ्गी । मेघैरभिवृष्टाः कृताभिवर्षणाः सिकता वालुका यासु हृतोष्ठरागैरिति । ओष्ठरागोऽधरारुणिमा ॥ ६ ॥

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१ °नवपाकं (R. B.).

एवंगतेपि प्रियेव मे मञ्जुस्वनेति न कोपोस्याम्[1] । इतो वयम्— (परिक्रामितकेन । कर्णं दत्त्वा ।) अये दक्षिणेन प्रियाचरणनिक्षेपशंसी नूपुररवः । यावदत्र गच्छामि (परिक्रम्य) अहो धिग् धिक् ।

मेघश्यामा दिशो दृष्ट्वा मानसोत्सुकचेतसाम्[2] ।
कूजितं राजहंसानां नेदं नूपुरशिञ्जितम् ॥ १४ ॥

भवतु । यावदेते मानसोत्सुकाः पतत्रिणः सरसो नोत्पतन्ति तावदेतेभ्यः प्रियाप्रवृत्तिवगमयितव्या । (उपेत्य) भो भो जलविहंगमराज

पश्चात्सरः प्रतिगमिष्यसि मानसं [3]तत्
पाथेयमुत्सृज बिसं ग्रहणाय भूयः ।
मां तावदुद्धर शुचो दयिताप्रवृत्त्या
स्वार्थात्सतां गुरुतरा प्रणयिक्रियैव ॥ १५ ॥

यथोन्मुखो विलोकयति मानसोत्सुकेन मया न लक्षितेत्येवं वचनमाह ।

यदि हंस गता न ते नतभ्रूः
सरसो रोधसि दर्शनं प्रिया मे ।
मदखेलपदं कथं नु तस्याः
सकलं चोर गतं त्वया गृहीतम् ॥ १६ ॥

अतश्च

हंस प्रयच्छ मे कान्तां गतिरस्यास्त्वया हृता ।
विभावितैकदेशेन देयं यदभियुज्यते ॥ १७ ॥

(विहस्य ।) एष चोरानुशासी राजेति भयादुत्पतित[4]ः (परिक्रम्य) अयमिदानीं प्रियासहायश्चक्रवाकः । तावदेनं पृच्छामि ।

श्लोक १४—मेघश्यामाः दिशः दृष्ट्वा मानसोत्सुकचेतसां राजहंसानां कूजितं इदं, न नूपुरशिञ्जितम् ॥ १४ ॥

श्लोक १५—त्वं मानसं सरः प्रति पश्चात् गमिष्यसि । पाथेयं बिसं भूयः ग्रहणाय उत्सृज । दयिताप्रवृत्त्या मां तावत् शुचः उद्धर । प्रणयक्रिया एव सतां स्वार्थात् गुरुतरा । १५ ॥

श्लोक १६—हंस यदि मे नतभ्रूः प्रिया सरसः रोधसि ते दर्शनं न गता (तर्हि) चोर, तस्याः मदखेलपदं सकलं गतं त्वया कथं नु गृहीतम् ॥ १६ ॥

श्लोक १७—हंस, मे कान्तां प्रयच्छ । त्वया अस्याः गतिः हृता । विभावितैकदेशेन (चोरेण) यत् अभियुज्यते (तत्) देयम् ॥ १७ ॥

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[1] R. and B. insert सुखमास्तां भवती । साधयामस्तावत् । [2] ०चेतसा । कूजितं राजहंसेन । (R. B.). [3] त्वम् । (R. B.). [4] R. B. Insert: यावदन्यमवकाशमवगाहिष्ये ।

Though reduced to such a state I cannot afford to be angry with her because she bears a voice as sweet as that of my beloved. Let me retire from here. (*Wandering and listening*), 'Oh, on my right I hear the jingling sound of anklets indicating the fall of steps of my beloved. Let me go there. (*Wandering*) Alas! Alas!

This is not the tinkling of the anklets but the chirping of the Lordly swans, eager to migrate to the Mānasa Lake at the sight of Quarters darkened with clouds. (14)

Well, Let me procure from these birds some news about my beloved before they take off into the sky from this lake.

(*Approaching.*) O King of water-birds,

Thou wilt go to the Manasa after a while. Please cast aside this lotus-stalk serving as provisions for the journey to be taken again. Please save me from my sorrow by favouring me with the news of my beloved for the good always attach more importance to the needs of the supplicants than their own interest. (15)

As he looks with face upturned he seems to imply that he did not notice her as he was eager to proceed to the Mānasa Lake.

If, O swan, that lady with fine eye-brows, did not come within your gaze on the bank of the lake, how did you, O robber, rob her of her entire gait with steps sportive through intoxication. (16)

Therefore—

O swan, give me back my beloved for thou hast stolen away her gait, for; it is but proper that one from whose person a part of the stolen property is recovered has to surrender everything for which a claim is tendered. (17)

(*Laughing*), he has fled away through fear thinking that I am a king who brings the thief to book. (*Wandering*) Here is a Chakravāka in the company of his mate. Let me inquire of him.

नयनोदबिन्दुभिरश्नुपृषतैः । निमग्ननाभेर्गम्भीरनाभैः । अङ्कितं चिन्हितम् । स्तनांशुकं कुचोपरिवस्त्रम् । आलोकयेति । पुरोवातः प्राग्वायुः ॥ ७ ॥

शिखण्डो बर्हः । 'शिखण्डो बर्हचूडयोः' इति मुक्तावली । 'केका वाणी मयूरस्य' इत्यमरः । शिखी मयूरः । 'शिखावलः शिखी केकी' इत्यमरः ॥ ८ ॥

नीलकण्ठेति । सितापाङ्गधवलदृगन्त नीलकण्ठ मयूर । अस्मिन् वने दीर्घापाङ्गा आकर्णपूर्णनयनान्ता । दृष्टिक्षमा दृष्टौदर्शने क्षमा दर्शनयोग्या । 'दिष्टिक्षमा' इत्यपि क्वचित्पाठः । तत्पक्षे दिष्टिकालं क्षमते सा जीवन्ती इत्यर्थः । दृष्टा

रथाङ्गनामन् वियुतो रथाङ्गश्रोणिबिम्बया।
अयं त्वां पृच्छति रथी मनोरथशतैर्वृतः ॥ १८ ॥

कथं कः क इत्याह। मा तावत्। न खलु विदितोहमस्य।

सूर्याचन्द्रमसौ यस्य मातामहपितामहौ।
स्वयं वृतः पतिर्द्वाभ्यामुर्वश्या च भुवा च यः ॥ १९ ॥

कथं तूष्णीं स्थितः। भवतु। उपालप्स्ये तावदेनम्।

सरसि नलिनीपत्रेणापि त्वमावृतविग्रहां
ननु सहचरीं दूरे मत्वा विरौषि समुत्सुकः।
इति च भवतो जायास्नेहात्पृथक्स्थितिभीरुता
मयि च विधुरे भावः [1]कान्ताप्रवृत्तिपराङ्मुखः ॥ २० ॥

सर्वथा मदीयानां भागधेयानां विपर्यायेण प्रभावप्रकाश[2]ः। यावदन्यमवकाशमवगाहे। (पदान्तरे स्थित्वा।) भवतु न तावद्गच्छामि।

इदं रुणद्धि मां पद्ममन्तः[3]कूजितषट्पदम्।
मया दष्टाधरं तस्याः ससीत्कारमिवाननम् ॥ २१ ॥

भवतु[4]। अस्मिन्नेव कमलाध्यासिनि मधुकरे प्रणयित्वं करिष्ये इतो गतस्यानुशयो मा भूदिति।

मधुकर मदिराक्ष्याः शंस तस्याः प्रवृत्तिं—
(विभाव्य।)
वरतनुरथवासौ नैव दृष्टा त्वया मे।
यदि सुरभिमवाप्स्यस्तन्मुखोच्छ्वासगन्धं
तव रतिरभविष्यत्पुण्डरीके किमस्मिन् ॥ २२ ॥

श्लोक १८—रथाङ्गनामन्, रथाङ्गश्रोणिबिम्बया वियुतः मनोरथशतैः वृतः अयं रथी त्वां पृच्छति ॥ १८ ॥

श्लोक १९—यस्य सूर्याचन्द्रमसौ मातामहपितामहौ यः। च द्वाभ्यां उर्वश्या भुवा च स्वयं पतिः वृतः ॥ १९ ॥

श्लोक २०—सरसि नलिनीपत्रेण अपि आवृतविग्रहां सहचरीं दूरे मत्वा त्वं समुत्सुकः (सन्) ननु विरौषि, इति च जायास्नेहात् भवतः पृथक्स्थितिभीरुता विधुरे मयि च कान्ताप्रवृत्तिपराङ्मुखः (भवतः) भावः ॥ २० ॥

श्लोक २१—अन्तःकूजितषट्पदं इदं पद्मं तस्याः मया दष्टाधरं ससीत्कारं आननं इव मां रुणद्धि ॥ २१ ॥

श्लोक २२—मधुकर, तस्याः मदिराक्ष्याः प्रवृत्तिं शंस। अथवा असौ मे वरतनुः त्वया न दृष्टा एव। यदि (त्वं) सुरभिं तन्मुखोच्छ्वासगन्धं अवाप्स्यः (तर्हि) अस्मिन्) पुण्डरीके तव रतिः अभविष्यत् किम् ॥ २२ ॥

O Chakravāka, this warrior, entertaining hundreds of desires and separated from his beloved possessing wheel-like round hips, beg of you. (18)

Oh, he asks me, " Who are you, who are you ? " It may not be so. Surely he does not know me.

Whose maternal and paternal grand father are the Sun and the Moon and who has been blessed as their husband of their own free will by both Urvaśī and the Earth. (19)

How is it that he observes silence ! Well, I shall administer a rebuke to him.

You consider your companion to be away from you when her body is concealed from you by a lotus-leaf in the lake. You then pine for her and bewail piteously. Such being your intense fondness for your mate, you always fight shy of separation and yet such is your feeling towards me actually bereaved from my beloved inasmuch as you are not disposed to give me news about my beloved. (20)

In every respect my fortune shows its power adversely towards me. Let me repair to another place. (*Stopping at the next step.*) Well, I should not move.

This lotus with the bee humming inside prevents me from going further since it resembles the face of that lady, producing the hissing note when the lower lip is bitten by me. (21)

Well, I shall address a request to this bee alone, occupying this lotus so that I shall not have to repent on leaving this place.

O Bee, please give me some news about that lady with bewitching eyes. (*Reflecting*) Or you have certainly not chanced upon that fair-limbed damsel, for, if you had experienced the pleasant fragrance of her breath how could you possibly have been attracted by this lotus ? (22)

भवेदिति ममोत्कण्ठास्ति । इत्यस्ती अध्याहार्यौ । मद्वियोगेन प्रायस्तस्या जीवनं न संभाव्यत एवेति भावः । 'दिष्टिर्मुदि परीमाणे दिष्टिः कालोपदिष्टयोः । दिष्टं भाग्येऽथ दृष्टिः स्यान्नेत्रदर्शनबुद्धिषु '॥ इति विश्वलोचनः ॥ ९ ॥

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१ कोऽयं (R. B.). २ °यानां...भाग्यविपर्ययाणामयं प्रभावः । (R. B.). ३ क्वणित° (R.B.). ४ भवतु कमलसेविनि भ्रमरे प्रणयित्वं करिष्ये इतो गतस्यानुशयो मा भूत ।(R.B.). ५ अथवा ते...प्रिया मे (Pandit).

साधयामस्तावत् । (परिक्रम्यावलोक्य च ।) एष नीपस्कन्धनिषण्णहस्तकरिणीसहायो नागराजस्तिष्ठति । अस्मात् प्रियोदन्तमुपलप्स्ये । (विलोक्य) भवतु न त्वरा कार्या ।

अयमचिरोद्गतपल्लवमुपनीतं प्रियकरेणुहस्तेन ।
अभि[1]लषतु तावदासवसुरभिरसं सल्लकीभङ्गम् ॥ २३ ॥

(क्षणमात्रं स्थित्वा ।) हन्त कृताह्निकः संवृत्तः । भवतु पृच्छामि ।

मदकल युवतिशशिकला गजयूथप यूथिकाशबलकेशी ।
स्थिरयौवना स्थिता ते दूरालोके सुखालोका ॥ २४ ॥

(सहर्षम् ।) अनेन स्निग्ध[2]मन्द्रेण गर्जितेन प्रियोपलम्भशंसिना समाश्वासितोऽस्मि । साधर्म्याच्च त्वयि मे भूयसी प्रीतिः ।

मामाहुः पृथिवीभृतामधिपतिं नागाधिराजो भवान्
अव्युच्छिन्नपृथुप्रवृत्ति भवतो दानं ममाप्यर्थिषु ।
स्त्रीरत्नेषु ममोर्वशी प्रियतमा यूथे तवेयं वशा
सर्वं मामनु ते प्रियाविरहजां त्वं तु व्यथां मानुभूः ॥२५॥

सुखमास्तां भवान् । साधयामस्तावत् । (पार्श्वतो दृष्टिं दत्त्वा ।) अये सुरभिकन्दरो नाम विशेषरमणीयः सानुमानालोक्यते । प्रियश्चायमप्सरसाम् । अपि नाम सुतनुरस्योपत्यकायामुपलभ्येत । (परिक्रम्यावलोक्य च ।) [3]हन्त मदीयैर्दुरितपरिणामैर्मेघोपि शतह्रदाशून्यः संवृत्तः । तथापि शिलोच्चयमेतमपृष्ट्वा न निवर्तिष्ये ।

अपि वनान्तरमल्पकुचान्तरा श्रयति पर्वत पर्वसु संनता
इदमनङ्गपरिग्रहमङ्गना पृथुनितम्ब नितम्बवती तव ॥ २६ ॥

श्लोक २३–प्रियकरेणुहस्तेन उपनीतं अचिरोद्गतपल्लवं आसवसुरभिरसं सल्लकीभङ्गं अयं (नागराजः) तावत् अभिलषतु ॥ २३ ॥

श्लोक २४–मदकल, गजयूथप, यूथिकाशबलवेणी स्थिरयौवना सुखालोका युवतिशशिकला ते दूरालोके स्थिता किम् । ॥ २४ ॥

श्लोक २५–मां पृथिवीभृतां अधिपतिं आहुः । भवान् नागाधिराजः । भवतः दानं अर्थिषु अव्युच्छिन्नपृथुप्रवृत्ति, मम अपि अर्थिषु दानं अविच्छिन्नपृथुप्रवृत्ति । उर्वशी स्त्रीरत्नेषु मम प्रियतमा, यूथे इयं वशा तव प्रियतमा । ते सर्वं मां अनु, प्रियाविरहजां व्यथां तु त्वं मा अनुभूः ॥ २५ ॥

श्लोक २६–पृथुनितम्ब पर्वत, अपि अल्पकुचान्तरा, पर्वसु सन्नता, नितम्बवती अङ्गना इदं तव अनङ्गपरिग्रहं वनान्तरं श्रयति ॥ २६ ॥

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[1] अभिलेढु (R.). [2] मन्द्रकण्ठगर्जितेन (R. B.). [3] कथमन्धकारः । भवतु विद्युत्प्रकाशेनावलोकयामि । हन्त... (R. B.).

Let me leave this spot. (*Wandering and looking around.*) Here stands a stately elephant in the company of his mate and resting his trunk on a branch of the Nipa tree. Let me beg of him some news about my Love. (*Observing*). I should not be impatient.

Let him enjoy the twig of the Sallaki tree, brought to him by his sweet companion in her trunk, only recently sprouted forth and containing juice as liquor. (23)

(*Waiting for a while*). Ah ! He has finished his meal. Let me enquire of him.

O intoxicated Lord of the herd of elephants, did that lady, the crescent moon of the womankind, with hair variegated with Yuthikā flowers and of unending youthfulness and charming appearance, come within the range of your far-reaching sight. (24)

(*Delightfully*) I feel comforted by this sweet and sonorous grunting which assures me that he has some news about my beloved. I feel all the more attached to you because of our mutual resemblance.

I am styled as the Lord of Kings; thou art the leader of the elephants. The flow of your rut is as uninterrupted and brood as my charity towards the supplicants. Urvaśī, the gem of womankind, is as dear to me as this mate of yours in the herd. Everything seems to be common to both of us but may you never suffer from the pangs of separation from your beloved. (25)

May you live happily, I bid farewell to you. (*Looking around him.*) Here comes within my sight the mountain Surabhikandara particularly charming in appearance. It is a delightful resort of the nymphs. Oh, I how wish my beloved is found on the land at the foot of this mountain. (*Walking about and observing.*) What a pity, by the consequence of my misfortune even the cloud is abandoned by lightning. All the same I shall not leave this spot unless I have asked of this mountain.

O mountain of broad slopes, has that lady with towering bosoms, well-turned joints and heavy hips, repaired to this forest-region which is the possession of Cupid ? (26)

मृदुपवनेति । कलापः पिच्छभारः । 'कलापः संहते बर्हे काञ्च्यादौ तूणवृन्दयोः । इति विश्वलोचनः । अत्र च विनाश शब्दोऽमङ्गलव्यञ्जकत्वादश्लीश इति

कथं तूष्णीमास्ते । शङ्के विप्रकृष्टो न शृणोतीति । समीपेऽस्य गत्वा पुनरेनं पृच्छामि । (परिक्रम्य ।)

[1]सर्वक्षितिभृतां नाथ दृष्टा सर्वाङ्गसुन्दरी ।
रामा रम्ये वनोद्देशे[2] मया विरहिता त्वया ॥ २७ ॥

(आकर्ण्य । सहर्षम्) कथ यथाक्रमं दृष्टेत्याह । [3]भवानपि अतः प्रियतरं शृणोतु । क्व तर्हि मम प्रियतमा । (नेपथ्ये तदेवाकर्ण्य ।) हा धिक् । ममैवायं कन्दरमुखविसर्पी प्रतिशब्दः । (विषादं रूपयित्वा ।) श्रान्तोस्मि । अस्यास्तावद्गिरिनद्यास्तीरे स्थितस्तरङ्गवातमासेविष्ये । इमां नवाम्बुकलुषामपि स्रोतोवहां [4]पश्यतो मे रमते मनः ।

तरङ्गभ्रूभङ्गा क्षुभितविहगश्रेणिरसना
विकर्षन्ती फेनं वसनमिव संरम्भशिथिलम् ।
[5]यथाविद्धं यान्ती स्खलितमभिसंधाय बहुशो
नदीभावेनेयं ध्रुवमसहना सा परिणता ॥ २८ ॥

भवतु । [6]याचिष्ये तावदेनाम् । (अञ्जलिं कृत्वा ।)

त्वयि निबद्धरतेः प्रियवादिनः प्रणयभङ्गपराङ्मुखचेतसः ।
कमपराधलवं मम पश्यसि त्यजसि मानिनि दासजनं यतः ॥ २९ ॥

अथ वा परमार्थसरिदेवैषा । न खलूर्वशी पुरूरवसमपहाय समुद्राभिसारिणी भविष्यति । भवतु अनिर्वेदप्राप्याणि श्रेयांसि । यावदमुमेव प्रदेशं गच्छामि यत्र मे नयनयोः सुनयना तिरोभूता । (परिक्रम्य अवलोक्य ।) हन्त दृष्टमुपलक्षणं तस्या मार्गस्य ।

श्लोक २७–सर्वक्षितिभृतां नाथ, मया विरहिता सर्वाङ्गसुन्दरी रामा अस्मिन् रम्ये वनोद्देशे त्वया दृष्टा किम् ॥ २७ ॥

श्लोक २८–यथा इयं तरङ्गभ्रूभङ्गक्षुभितविहगश्रेणिरसना संरम्भशिथिलं वसनं इव फेनं विकर्षन्ती बहुशः स्खलितं अभिसन्धाय आविद्धं याति, (तस्मात् इयं) ध्रुवं नदीभावेन परिणता असहजा सा (उर्वशी एव भवति) ।

श्लोक २९–मानिनि, त्वयि निबद्धरतेः प्रियवादिनः प्रणयभङ्गपराङ्मुखचेतसः मम कं अपराधलवं पश्यसि यतः दासजनं (मां) त्यजसि ॥ २९ ॥

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[1] Cf. Rāmāyaṇa Araṇya. 64. 29. 30, which begins the St. with क्वच्चित् क्षिति° । [2] वनान्तेऽस्मिन् (R. B.). [3] भवतु अवलोकयामि । (दिशोवलोक्य सखेदम् । कथं) वायं कन्दरान्तरविसर्पी प्रतिशब्दः । (इति मूर्च्छति । उत्थायोपविश्य सविषादम् ।) अहह श्रान्तोस्मि । (R. B.). [4]. पश्यता मया रतिरुपलभ्यते । (R. B.). [5] पदाविद्धम् (R.); यथाखेलम् (some mss.) K. & some mss. support यान्ती; Pandit favours याति. [6] प्रसादयामि (R. B.).

Why doesn't he speak ? I am afraid he has not heard me, being at a distance. Moving nearer I shall ask him again. (*Moving up.*)

O Lord of all mountains, was that lady, fair in all limbs and separated from me, seen by you in this forest-region ? (27)

(*Listening, joyfully*) What ! Does he reply in the same order that he saw her ? May Your Honour hear something more pleasant than this. Where is then my beloved ? (*Hearing the same words behind the curtain*) Alas ! This is nothing but the echo of my words moving inside the caves. (*Gesticulating disappointment.*) I am tired. Seated on the bank of this mountain-river, let me enjoy the breeze blowing over the ripples. This mountain river, though turbid with fresh rain-water, diverts my mind.

With the waves representing the knitting of eye-brows, with the girdle provided by the rows of excited birds, trailing foam like a garment loosened through agitation and moving in a zig-zag manner negotiating the many obstacles I fancy that the relentless lady has been undoubtedly transformed into a river. (28)

(*Moving with faltering steps and brooding over my lapses.*) Well, I shall beg of her. (*Folding his hands.*)

O proud lady, what petty lapse have you found in me with my love set on thee, who speak nothing but sweet words and who am averse to any deviation from faithful love, that you desert me, your bondman. (29)

Or it must be a river in reality for Urvaśī, forsaking Purūravas, will never move to meet the ocean. Well, a faint heart will never be blessed with good fortune. I shall, therefore, return to that very spot from where that lady with beautiful eyes disappeared from my view. (*Walking about and observing*) Oh, here is a clue of her track.

प्रकाशकृदप्रकाश्यदिदं पद्यं पददोषेषु । तत्र पूर्वश्लोके दिष्टिक्षमेत्यत्र जीवितसंदेहस्योक्तत्वात् कथमदत्त्वैव प्रतिवचनमित्यत्र प्रतिवचनाप्रदानपुरःसरं नर्तनारम्भात् जीवितसंदेहस्य तावदवस्था नादेतस्मिन्नेव च पद्ये 'निः सपत्नोऽस्य जातः । इति सिद्धवदुक्तत्वाद्वा । अज्ञश्चोन्मादातिशयरूपप्रकृष्टतरकारणवशाद्विप्रलम्भपोषकृदेवैतत्पदमिति । न कश्चित्तदुक्तदोषलेशावकाश इति प्रतिभाति ॥ १० ॥

त्वामिति । मदनस्य मन्मथस्य दूतिमुदाहरन्ति वदन्ति । दूति दूती च दूतिका । इति रूपचिन्तामणिः ॥ ११ ॥

रक्तकदम्बः सोयं प्रियया घर्मान्तशंसि यस्यैकम् ।
कुसुममसमग्रकेसरविषममपि कृतं शिखाभरणम् ॥ ३० ॥

(विलोक्य[1] ।) इमं तावत् प्रियाप्रवृत्तिनिमित्तं सारङ्गमासीनमभ्यर्थये । [2]

कृष्णशारच्छवियोसौ दृश्यते काननश्रिया ।
[3]वनशोभावलोकाय कटाक्ष इव पातितः॥ ३१ ॥

(विलोक्य ।) किं नु खलु मामवधीरयन्निव अन्यतोमुखः संवृत्तः । (दृष्ट्वा)

अस्यान्तिकमायान्ती शिशुना स्तनपायिना मृगी रुद्धा ।
तामयमनन्यदृष्टिर्भुग्नग्रीवो विलोकयति ॥ ३२ ॥

हंहो यूथपते

अपि दृष्टवानसि मम प्रियां वने
कथयामि ते तदुपलक्षणं शृणु ।
पृथुलोचना सहचरी यथैव तें
सुभगं तथैव खलु सापि वीक्षते ॥ ३३ ॥

श्लोक ३०–सः अयं रक्तकदम्बः यस्य घर्मान्तशंसि असमग्रकेसरविषमं अपि एकं कुसुमं प्रियया शिखाभरणं कृतम् ॥ ३० ॥

श्लोक ३१–यः असौ कृष्णसारच्छविः (सः) काननश्रिया वनशोभावलोकाय पातितः कटाक्षः इव दृश्यते ॥ ३१ ॥

श्लोक ३२–अस्य अन्तिकं आयान्ती मृगी स्तनपायिना शिशुना रुद्धा (सती) भुग्नग्रीवः अनन्यदृष्टिः अयं तां (एव) अवलोकयति ॥ ३२ ॥

श्लोक ३३–अपि मम प्रियां वने दृष्टवान् असि । तदुपलक्षणं ते कथयामि । श्रुणु । यथा एव ते पृथुलोचना सहचरी सुभगं वीक्षते तथा एव खलु सा अपि सुभगं वीक्षते ॥ ३३ ॥

कुपितेति । ननुः वितर्के । हि यतः । रमणेषु प्रियेषु योषितां स्त्रीणां प्रभुता प्रभुत्वं भावस्खलितान्यभिप्रायस्खलितानि नापेक्षते नेच्छति । अभिप्रायस्याप्यन्यथा-

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[1] Some mss. here add :–(परिक्रम्याशोकवमलोक्य) रक्ताशोक कृशोदरी क्व नु गता (त्यक्त्वानुरक्तं जनम् । (पवनधूयमानमूधोनमवलोक्य ।) नो दृष्टेति मुधैव चालयसि यद्वाताभिभूतं शिरः । उत्कण्ठाघटमानषट्पदघटासंघट्टघृष्ट [च्य] च्छदस्तत्पादाहतिमन्तरेण भवतः पुष्पोद्गमोयं कुतः ॥ [2] R. reads after this:– अभिनवकुसुमस्तबकिततरुवरस्य परिसरे मदकलकोकिलकूजितमधुपझंकारमनोहरे । नन्दनविपिने निजकरिणीविरहानलेन संतप्तोः विचरति गजाधिपतिरैरावतनामा ॥ (also B. with minor variation). [3] नवशष्पावलोकाय (R. B.); मेधकालावलोकाय, read by some mss.

Here is that red Kadamba-plant, a flower of which indicative of the end of the summer season, was honoured by my beloved as an hair-ornament though it was rough with the filaments not fully developed. (30)

(*Seeing*) Let me approach this antelope seated here, with a request for the news about my beloved.

Who, with his dark and spotted body, appears to be a glance as it were cast by Silvan Beauty to admire the splendour of the woods. (31)

(*Observing*) Why should he have turned his face away from me, disregarding me as it were? (*Looking.*)

This one with his gaze not directed elsewhere and with his neck turned is looking at his mate approaching him but obstructed by the suckling fawn. (32)

O leader of the herd,

Did you come across my beloved in the forest? Please note this characteristic of hers. Her glances are as graceful as those of your broad-eyed Mate. (33)

भावे ताः कुप्यन्ति किमुतान्यथाचरणे इति भावः ॥ १२ ॥

महदपीति । लोकः हि महदपि परकीयं दुःखं कष्टं शीतलमिति यद्वदन्ति तत्सम्यक् । समीचीनम् इत्यर्थः । राजजम्बूद्रुमस्य तत्संज्ञकवृक्षस्य । 'राजजम्बूर्महाफला' इति त्रिकाण्डी ॥ १३ ॥

मेघश्याम इति । मानसाय सरसे उत्सुकमुत्कण्ठितं चेतोऽन्तःकरणं यस्य । नूपुरं मञ्जीरम् । 'मञ्जीरो नूपुरोऽस्त्रियाम्' इति त्रिकाण्डी । शिञ्जितं ध्वनिः । 'भूषणानां तु शिञ्जितम्' इति च सा ॥ १४ ॥

पश्चादिति । भूयो ग्रहणाय बिसरूपं पाथेयम् । पथिषु साधु पाथेयम् । सिद्धान्नमुत्सृज्य कुत्रचिन्निधेहि । दयितोदन्तकथनेन मां तावदादौ शुचः शोकादुद्धर । पश्चात्त्वया पाथेयं ग्राह्यमित्यर्थः ॥ १५ ॥

यदि हंसेति । सरसः सरोवरस्य । 'कासारः सरसी सरः' इति त्रिकाण्डी । रोधसि तटे । 'कूलं रोधश्च तीरं च प्रतीरं च तटं त्रिषु' । इति त्रिकाण्डी । दृक्पथं दृग्गोचरम् । मदेन खेला, कामक्रीडा येषु । 'क्रीडा खेला च कूर्दनम्' । इति सा ॥ १६ ॥

हंस प्रयच्छेति । यत इत्यधाहृत्य । अस्या मत्प्रियायाः । यद्यस्मात् । गतिर्गमनं त्वया हृता नीता । विभावितो दृष्टः । एकदेशश्चोरितद्रव्यांशो यस्मिन्नेतादशेन चौरेण । यदभियुज्यते स्वामिना चौरे चोरितत्वेनारोप्यते तत्तेन देयम् ॥ १७ ॥

कथमनादृत्य मद्वचनं कलत्राभिमुखं स्थितः । उपपद्यते । परिभवास्पदं दशाविपर्ययः । इतो[1] वयम्—(परिक्रामितकेन ।) (अवलोक्य ।) अये किंनु खलु शिलाभेदान्तरगतं नितान्तरक्तमिदमालोक्यते ।

प्रभालेपी नायं हरिहतमृग[2]स्यामिषलवः
स्फुलिङ्गःस्यादग्नेर्गगन[3]मभिवृष्टं पुनरिदम् ।

(विभाव्य ।)

अये रक्ताशोकस्तबकसमरागो मणिरयं
यमुद्धर्तुं पूषा व्यवसित इवालम्बितकरः ॥ ३४ ॥

हरति मे मनः । आदास्ये तावदेनम् । अथ वा

मन्दारपुष्पैरधिवासितायां यस्याः शिखायामयमर्पणीयः ।
सैव प्रिया संप्रति दुर्लभा मे किमेनमस्त्रोपहतं करोमि ॥ ३५ ॥

(नेपथ्ये ।) वत्स गृह्यतां गृह्यताम् ।

संगमनीय इति[4] मणिः शैलसुताचरणरागयोनिरयम् ।
आवहति धार्यमाणः संगममचिरात्[5]प्रियजनेन ॥ ३६ ॥

राजा—(कर्णं दत्त्वा ।) को नु खलु मामेवमनुशास्ति । (दिशोवलोक्य ।) अये अनुकम्पते मां कश्चिन्मृगचारी मुनिर्भगवान् । भगवन् अनुगृहीतोस्म्यहमुपदेशाद्भवतः । (मणिमादाय ।) हं हो संगमनीय

श्लोक ३४–प्रभालेपी अयं हरिहतमृगस्य आमिषलवः न । (अयं) अग्नेः स्फुलिङ्गः स्यात् (किम्) । गगनं पुनः इदं अभिवृष्टम् । अये रक्ताशोकस्तबकसमरागः मणिः यं उद्धर्तुं पूषा आलम्बितकरः व्यवसितः इव ॥ ३४ ॥

श्लोक ३५–यस्याः मन्दारपुष्पैः अधिवासितायां शिखायां अयं अर्पणीयः सा प्रिया एव मे सम्प्रति दुर्लभा । एनं अस्त्रोपहतं किं करोमि ॥ ३५ ॥

श्लोक ३६–शैलसुताचरणरागयोनिः अयं सङ्गमनीयः इति मणिः धार्यमाणः (सन्) अचिरात् प्रियजनेन सङ्गमं आवहति ॥ ३६ ॥

रथाङ्गेति । नामेति संभावनायाम् । 'हे रथाङ्गनामन्' इति तु पाठः साधीयान् । रथाङ्गवच्छ्रोणिबिम्बं यस्याः तया चक्राकारश्रोणिमण्डलया प्रियतमया

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[1] Before this one ms. reads :–क्वाकार्यं शशलक्ष्मणः क्व च कुलं भूयोपि दृश्येत सा दोषाणां प्रशमाय नः श्रुतमहो कोपेपि कान्तं मुखम् । किं वक्षन्त्यपकल्मषाः कृतधियःस्वप्नेपि सा दुर्लभा चेतः स्वास्थ्यमुपेहि कः खलु युवा धन्योधरं धास्यति ॥ [2] गजस्य (B.). [3] गहनम् (K.). दहनम् (B.). [4] °नीयो मणिरिह (R. B.). [5] आशु (R. B.).

What! Disregarding my request altogether he stands looking at his mate! I cannot blame him. Adverse circumstances and humiliations walk hand-in-hand. I shall move away from here. (*Turning round*) (*Looking*) What possibly can this be of deep red hue in the crevice of the rock ?

It is surely not a piece of flesh of a deer killed by a lion since it is full of lustre. Can it be a spark of fire but the sky has just poured down. (*Observing minutely*) Ah, it is a jewel having the same hue as that of the branch of red Aśoka flowers to lift up which the sun is trying with his extended rays. (34)

It attracts my mind. Let me pick it up. Or,

That beloved of mine, in whose hair fragrant with the Mandāra flowers this deserves to be placed is now difficult for me to obtain. Why should I then soil it with my tears ? (35)

(*Behind the curtain*) Dear child, take it up, take it up!

This is the Sangamaniya gem, produced from the red lac applied to her feet by (Parvati) the daughter of the Mountain. When put on, it brings about, ere long, union with the dear one. (36)

The King : (*Listening*) Who is it that is instructing me thus ? (*Looking around*) Oh, it must be some sage in the disguise of a deer, talking kindly to me. O Sir, I am grateful to you for your advice. (*Taking the gem*). O Sangamaniya.

संत्यक्तः । ‘ बिम्बोऽस्त्री मण्डलं त्रिषु । ’ इति त्रिकाण्डी । रथी रथवान्महारथो वा । अभिलाषशतैर्युक्तोऽयं राजा त्वां पृच्छति । तदुत्तरं देहि इत्यर्थः ॥ १८ ॥

सूर्याचन्द्रमसाविति । यस्य मम सूर्याचन्द्रमसावुष्णरश्मिशीतरश्मी मातामहपितामहौ । कृतयुगादौ सूर्यनप्ता मनोः पुत्रः सुद्युम्नापरनामा इलो नाम राजा मृगयासङ्गाद्धरनिवारितमुमावनमेकाकी प्रविष्टमात्रः स्त्री बभूव । तामेकाकिनीं सुन्दरीं दृष्ट्वा बुधः कामातुरः सन्नाश्रमं नीत्वा तस्यां पुरूरवसं पुत्रमजीजनत्—इति भविष्योत्तरपुराणकथाप्रथा ॥ १९ ॥

सरसीति । ‘ सरसी तु सरोवरम् । इत्यमरः नलिनी कमलिनी । आवृतविग्रहामाच्छादिततनुम् । ‘ विग्रहः समये काये ’ इति स एव । सहचरीं स्त्रियम् । विरौषि शब्दं करोषि । जाया स्त्री । पृथक्स्थितिः भिन्नावस्थानं तेन भीरुता भयशीलत्वम् । विधुरे विरहिते । भावोऽभिप्रायः । प्रवृत्तिपराङ्मुखो वार्ताविमुखः । ‘वार्ता प्रवृत्तिर्वृत्तान्त उदन्तः स्यात् ’ इति त्रिकाण्डी इदमिति । रुणद्धि अग्रे गन्तुं न प्रयच्छति ॥ २० ॥

तया वियुक्तस्य विलग्नमध्यया
भविष्यसि त्वं यदि संगमाय मे।
ततः करिष्यामि भवन्तमात्मनः
शिखामणिं बालमिवेन्दुमीश्वरः ॥ ३७ ॥

(परिक्रम्यावलोक्य च।) अये किं नु खलु कुसुमरहितामपि लतामिमां पश्यतो मे रतिरुपलब्धा। अथ वा स्थाने मनोरमा[1] ममेयम्। इयं हि

तन्वी मेघजलार्द्रपल्लवतया धौताधरेवाश्रुभिः
शून्येवाभरणैःस्वकालविरहाद्विश्रान्तपुष्पोद्गमा।
चिन्तामौनमिवास्थिता मधुलिहां शब्दैर्विना लक्ष्यते
चण्डी[2] मामवधूय पादपतितं जातानुतापेव सा ॥ ३८ ॥

यावदस्याः प्रियानुकारिण्याः परिष्वङ्गप्रणयी भवामि। (इति लतामालिङ्गति।)

[ततः प्रविशति तत्स्थान एवोर्वशी।]

राजा—(निमीलिताक्ष एव स्पर्शं रूपयित्वा।) अये उर्वशीगात्रसंपर्कादिव निर्वृतं मे शरीरम्। तथापि न पुनरस्ति विश्वासः। कुतः

समर्थये यत्प्रथमं प्रियां प्रति
क्षणेन तन्मे परिवर्ततेऽन्यथा।
अतो विनिद्रे सहसा विलोचने
करोमि न स्पर्शविभावितप्रियः ॥ ३९ ॥

(शनैश्चक्षुरुन्मील्य)[3] कथं सत्यमेव प्रियतमा।

उर्वशी—(बाष्पं विसृज्य।) जेदु जेदु महाराओ[4]। (जयतु जयतु महाराजः।)

श्लोक ३७–यदि वियुक्तस्य मे तया विलग्नमध्यया सङ्गमाय त्वं भविष्यसि ततः भवन्तं आत्मनः शिखामणिं ईश्वरः बालं इन्दुं इव करिष्यामि ॥ ३७ ॥

श्लोक ३८–(इयं हि) तन्वी मेघजलार्द्रपल्लवतया अश्रुभिः धौताधरा इव, स्वकालविरहात् विश्रान्तपुष्पोद्गमा आभरणैः शून्या इव, मधुलिहां शब्दैः विना चिन्तामौनं इव आस्थिता लक्ष्यते। पादपतितं मां अवधूय जातानुतापा सा चण्डी इव (लक्ष्यते) ॥ ३८ ॥

श्लोक ३९–यत् प्रथमं प्रियां प्रति समर्थये तत् क्षणेन मे अन्यथा परिवर्तते। अतः स्पर्शविभावितप्रियः सहसा विलोचने विनिद्रे न करोमि ॥ ३९ ॥

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[1] मम मनो रमते। (R. B.). [2] तन्वी. (शनैरुन्मील्य चक्षुषी [शनैरुन्मीलयन्।] कथं सत्यमेवोर्वशी। (इति मूर्च्छितः पतति) after प्रियतमा (R. B.). [4] समाश्वसितु समाश्वसितु महाराजः। राजा–(संज्ञां लब्ध्वा) प्रिये अद्य जीवितम्। त्वद्वियोगो (R. B.).

If you bring about my union with that exceedingly slender-waisted one from whom I am separated, I shall certainly place you on my crest as does Lord Śiva the crescent-moon. (37)

(*Walking about and lookinq*) Ah, how is it that my passion has been roused at the sight of this creeper though without flowers, or it is but proper that it should gladden my mind. For this

Slender one with its sprouts wet with rain-water appears as though her lower lip is washed off with tears with its ceasing to put forth blossoms at the end of its flowering season it appears to be void of ornaments as it were. In the absence of the humming of bees it seems to be observing a vow of silence due to anxiety. Thus it appears to be that hot-tempered Lady, who, having spurned me when fallen at her feet, is now repenting. (38)

Let me, therefore, fondly embrace it who resembles my beloved.

(*He embraces the creeper*).

(*Then enters Urvaśī at that very place.*)

The King : (*Gesticulating a pleasing touch with his eyes closed*) Ah, my body seems to be comforted as though it is in contact with the person of Urvaśī. Yet it seems to be unbelievable for.

What I first believe to be pertaining to my beloved suddenly turns out to be just the contrary. Hence I shall not all of a sudden open my eyes though the presence of my beloved is revealed to me by this pleasant sensation. (39)

(*Gradually opening his eyes.*) Oh! It is indeed my beloved.

Urvaśī : (*Shedding tears*) Victory, victory to His Majesty.

क्वणिताः शब्दायमानाः षट्पदा भ्रमराः । सीत्कारः कष्टाभिव्यञ्जकदन्तघटनाजनितशब्दानुकरणम् ॥ २१ ॥

मधुकरेति । मधुकरो भ्रमरः । मदिराक्ष्याः सालसनेत्रायाः प्रवृत्ति वृत्तान्तम् ॥ २२ ॥

अयमिति । अचिरोद्गतो नूतनोत्पन्नः । उपनीतमानीतम् । अभिलेढु आस्वादयतु । तावदादौ आसवो मदिरा । शल्लकी गजप्रियस्तरुभेदः । शल्लकी श्वाविदगयोः ' इति लोचनः । भङ्गो नवपल्लवः । ' भङ्गस्तरङ्ग । उद्भेदे भङ्गो जयविपर्यये । ' इति च सः ॥ २३ ॥

राजा—

त्वद्वियोगोद्भवे तन्वि[1] मया तमसि मज्जता ।
दिष्ट्या प्रत्युपलब्धासि चेतनेव गतासुना ॥ ४० ॥

उर्वशी—अब्भन्तरकरणाए मए पच्चक्खीकिदवुत्तन्तो खु महाराओ । (अभ्यन्तरकरणया मया प्रत्यक्षीकृतवृत्तान्तः खलु महाराजः ।)

राजा—अभ्यन्तकरणयेति न खलु ते वचनार्थमवैमि ।

उर्वशी—कहइस्सं । इमं दाव पसीददु महाराओ जं मए कोववसं गदाए एदं अवत्थन्तरं पाविदो महाराओ । (कथयिष्यामि । एतत्तावत् प्रसीदतु महाराजो यन्मया कोपवशं गतया एतदवस्थान्तरं प्रापितो महाराजः ।)

राजा—कल्याणि न तावदहं प्रसादयितव्यः । त्वद्दर्शनादेव प्रसन्नः सबाह्यान्तःकरणो ममान्तरात्मा । कथय कथमियन्तं कालमवस्थिता मया विना भवती ।

उर्वशी—सुणादु महाराओ । भअवदा [2]कुमारेण सासदं कुमारवदं गेण्हिअ अकलुसो णाम गन्धमादणकच्छो अज्झासिजो किदो अ एस विही । (शृणोतु महाराजः । भगवता कुमारेण शाश्वतं कुमारव्रतं गृहीत्वा अकलुषो नाम गन्धमादनकच्छोध्यासितः कृतश्चैष विधिः ।)

राजा—क इव ।

उर्वशी—जा[3] इमं पदेसं इत्थिआ पविसदि सा लदाभावेण परिणमिस्सदि । गोरीच्चरणसंभवं मणिं विणा तदो ण मुच्चिस्सदित्ति । साहं गुरुसावसंमूढहिअआ देवदासमअं विसुमरिअ अगहिदाणुणआ कुमारवणं पविठ्ठा । पवेसाणन्तरं एव्व वासन्ती लदा संवुत्ता । (यैतं प्रदेशं स्त्री प्रवेक्ष्यति सा लताभावेन परिणंस्यति । गौरीचरणसंभवं मणिं वि ततो न मोक्ष्यत इति । साहं गुरुशापसंमूढहृदया देवतासमयं विस्मृत्यागृहीतानुनया कुमारवनं प्रविष्टा । प्रवेशानन्तरमेव वासन्ती लता संवृत्ता ।)

राजा—सर्वमुपपन्नम् ।

रतिखेदसुप्तमपि मां शयने या मन्यसे प्रवासगतम् ।
सा त्वं प्रिये सहेथाः कथं मदीयं चिरवियोगम् ॥ ४१ ॥

श्लोक ४०–तन्वि, त्वद्वियोगोद्भवे तमसि मज्जता मया दिष्ट्या (त्वं) गतासुना चेतना इव प्रत्युपलब्धा असि ॥ ४० ॥

श्लोक ४१–प्रिये, या शयने रतिखेदसुप्तं अपि मां प्रवासगतं मन्यसे सा त्वं मदीयं चिरवियोगं कथं सहेथाः ॥ ४१ ॥

मदकलेति । मदेन कलो मधुराव्यक्तशब्दः । 'कलस्तु मधुराव्यक्तशब्दे जीर्णे' इति लोचनः । युवतिशशिकलेत्यनेन युवतीनां तारकात्वम्, शशिकलेत्यनेन च

The King : O slender one, plunged into darkness consequent on separation from you I have fortunately regained you as a dead man his consciousness. (40)

Urvaśī : With my sense-organs concealed within I witnessed the state of Your Majesty's mind.

The King : I do not understand what yon mean "with the sense-organs concealed within."

Urvaśī : Here I explain but Your Majesty should be pleased to excuse me for having reduced Your Majesty to this plight, being overcome with anger.

The King : O Blessed damsel, you need not propitiate me for I am already gratified both inwardly and outwardly at your very sight. But please tell me how Your Ladyship could stand this separation from me for such a long time.

Urvaśī : Your Majesty, please listen. The Divine Kumāra, taking to the vow of perpetual celibacy, settled into the Akaluṣa region that borders on the Gandhamādana. He prescribed this rule—

The King : Which one ?

Urvaśī : The woman who would enter this region will be reduced to a creeper. She will not be delivered from that condition without a jewel produced from the feet of Gauri. With my mind perplexed on account of the curse of the preceptor and forgetting the rule of the Divinity I entered the park sacred to Kumāra, disregarding your entreaties. The moment I entered it I was turned into a spring-creeper.

The King : How could you, My Love, otherwise bear this long separation from me when you considered me sleeping on the bed feeling exhausted due to love's sport to have gone on a journey. (41)

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१ चण्डि (R. B. and some mss.) २ महासेणेण (B. & some mss). ३ जा किल इत्थिआ इमं देसं आगमिस्सदि सा लताभाएण परिणदा भविस्सदि। किदो अ सावान्तो गोरीचरणराअसंभवं मणिं वज्जिअ लदाभावं ण मुञ्चिस्सदि त्ति। तदो अहं गुरुसावसंमूढहिअआ विसुमरिददेवदाणिअमा अह्मकाजनपरिहरणीअं कुमारवणं पविठ्ठा। पवेसाणन्तरं अ काणणोवन्तवत्तिलदाभाएण परिणदं मि रूवम्। (R. B. with variations).

इदं [1]तद्यथाकथितं त्वत्संगमनिमित्तं मुनेरुपलभ्य मणिप्रभावादासादिता त्वमस्माभिः । (मणिं दर्शयति ।)

उर्वशी—अम्मो संगमणीओ । अदो खु महाराएण आलिङ्गिदमेत्तव्व पकिदिथ्थाह्मि संवुत्ता । (अहो संगमनीयः । अतः खलु महाराजेन आलिङ्गितमात्रैव प्रकृतिस्थास्मि संवृत्ता ।) (मणिमादाय मूर्धनि वहति ।)

राजा—एवमेव सुन्दरि क्षणमात्रं स्थीयताम् ।

स्फुरता विच्छुरितमिदं रागेन मणेर्ललाटनिहितस्य ।
श्रियमुद्वहति मुखं ते बालातपरक्तकमलस्य ॥ ४२ ॥

श्लोक ४२–ललाटनिहितस्य मणेः स्फुरता रागेण विच्छुरितं इदं ते मुखं बालातपरक्तकमलस्य श्रियं उद्वहति ॥ ४२ ॥

निष्कलङ्कता द्योत्यते । स्थिरयौवनात्वं तु देवतात्वादेव ॥ २४ ॥

मामाहुरिति । विशेषेण उच्छिन्ना न भवति इति अव्युच्छिन्ना पृथ्वी महती प्रवृत्तिरादरो यस्मिस्तत् । पक्षे प्रवृत्तिरुद्गमो यस्य । 'दानं गजमदे त्यागे' इत्युभयत्र त्रिकाण्डी । वशा करिणी । 'वशा योषासुतावन्ध्यास्त्री गुर्वीकिरिणीष्वपि' इति लोचनः ॥ २५ ॥

अपीति । अपि प्रश्ने । 'क्रोडो भुजान्तरम्' इत्यमरः । पर्वस्ववयवग्रन्थिषु । 'पर्व स्यादुत्सेव ग्रन्थौ पर्वप्रतिपदोरपि' इति लोचनः । नितम्बो रोधः शिखरं वा । 'कटीरके नितम्बः स्याच्छिखरे स्कन्धरोधसोः' इति सः ॥ २६ ॥

सर्वक्षिभृतामिति । अत्र प्रश्नवाक्यमेवोत्तरत्वेन योजितम् । त्रिगताख्यं वीथ्यङ्गं, चेदम् 'तथा चाह साहित्यदर्पणकृत्–त्रिगतं स्यादनेकार्थं योजनं श्रुतिसाम्यतः' इति ॥ २७ ॥

तरङ्गभ्रूभङ्गेति । 'येथा' शब्दः कोपव्यत्रुकेषु तंरङ्गेत्याद्या विद्धमित्यन्तेषु विशेषणेषु योज्यः । आविद्धं स्खलनपूर्वकं वक्रं वा याति । तथा ध्रुवम् उत्प्रेक्षायाम् बहुशो बहुतरं स्खलितं मत्कृतमपराधमभिसंधाय मनासि निधायासहना सा उर्वशी नदीत्वेन परिणता । 'आविद्धः प्रहते वक्रे' इति विश्वलोचनः 'स्खलितं तूचिताद्भ्रंशे स्खलितं चलिते त्रिषु' इति च सः ॥ २८ ॥

त्वयीति । निबद्धरतेर्नितरां सक्तचित्रस्य । प्रियंवादिनः प्रियभाषणपरस्य । प्रणयस्य प्रीतेः भङ्गात्पराङ्मुखं चेतोऽन्तः करणं यस्य ॥ २९ ॥

रक्तकदम्ब इति । रक्तानि कदम्बानि कुसुमानि यस्य सः । रक्तकदम्बो हि वर्षासु कुसुमितो भवतीति ॥ ३० ॥

कृष्णसारेति । कृष्णसारः कृष्णमृगस्तद्वच्छविः दीप्तिर्यस्य । पक्ष्ये कृष्णो यः

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[1] इदं चैतद्यथाकथितं त्वत्संगमनिमित्तं पुनरुपलब्धप्रभावमस्माभिः । (R.).

I have regained you by virtue of this gem having been advised by a sage that it will be the cause of reunion with you, as already related by you (*shows the gem*).

Urvaśī : Oh ! It is the Sangamaniya gem. It is really on account of this that I regained my normal state the moment Your Majesty embraced me. (*Taking the jewel she wears it on her head*).

The King : O beautiful lady, please stay in this condition for a while.

> This face of yours, shining with the flashing hue of this jewel placed on your head, bears the splendour of a lotus reddened with the rays of the young Sun. (42)

सारः अर्थादक्षणः कनीनिका तच्छविर्यस्मिन् । अतिश्याम इत्यर्थः । 'शष्पं बालतृणं घासः ' इति त्रिकाण्डी ।। ३१ ।।

अभिनवेति । एतादृश विशेषणविशिष्टे वने भ्रमणं विरहातिशयं द्योतयति ।। ३२ ।।

अपीति । अपि प्रश्ने । तदुपलक्षणं तस्याश्चिह्नम् ।। ३३ ।।

प्रभालेपीति । प्रभया तेजसा लिम्पति व्याप्नोति तादृशः। हरिणा सिंहेन हतो मारितः । स्फुलिङ्गोऽग्निकणः । अभितो वृष्टं जलवर्षणम् । पूषा सूर्यः । व्यवसितः कृतोद्योगः ।। ३४ ।।

मन्दारपुष्पैः इति । मन्दारपुष्पैस्तदारव्यकल्पपादपप्रसूनैरधिवासितायां सुगन्धीकृतायाम् । अश्रूपहतं वाष्पदूषितम् ।। ३५ ।।

संगमनीय इति । संगमनीयनामा । आवहति करोति ।। ३६ ।।

तयेति । निमग्नमध्ययातिसूक्ष्मावलग्ना ।। ३७ ।।

तन्वीति । चण्डी कोपना । 'चण्डी तु पार्वत्या हिंस्रकोपनयोषितोः इति लोचनः ।। ३८ ।।

रतिखेदेति । रतिखेदेन मैथुनजनितश्रमेण । एदवस्थमेवंप्रकारकम् । अनिर्वचनीयदशम् इति यावत् ।। ४१ ।।

अचिरप्रभेति । हे सलीलगमने अचिरप्रभा विद्युत् तद्विलसितैः केतुमता । सुरकार्मुकमेवाभिनवं नूतनं चित्रमालेख्यं तेन शोभमानेन । 'आलेख्याश्चर्ययोश्चित्रम् ।' इति त्रिकाण्डी । विमानत्वं प्रापितेन स्वभावेनेति शेषः । नूतनेन मेघेन मां गृहं प्रापय ।। ४३ ।।

विवृतिर्विक्रमोर्वश्याश्चतुर्थेऽङ्के यथामति ।
निर्मिता रङ्गनाथेन सद्भिः संशोध्यतामियम् ।।

इति रङ्गनाथनिर्मितायां विक्रमोर्वशीप्रकाशिकायां चतुर्थोङ्कोन्मेषः ।

उर्वशी—[1]महन्तो खु कालो तुह पइट्ठाणादो णिग्गदस्स । असूअन्ति मं पकिदीओ । ता एहि णिवुत्तह्म । (महान् खलु कालस्तव प्रतिष्ठानान्निर्गतस्य । असूयन्ति मह्यं प्रकृतयः । तदेहि निवर्तावहे ।)

राजा—यदाज्ञापयति भवती ।

उर्वशी—कहं महाराओ गन्तुं इच्छदि । (कथं महाराजो गन्तुमिच्छति ।)

राजा—

अचिरप्रभाविलसितैः पताकिना
सुरकार्मुकाभिनवचित्रशोभिना ।
गमितेन खेलगमने विमानतां
नय मां नवेन वसतिं पयोमुचा ॥ ४३ ॥

[इति निष्क्रान्ता सर्वे]

विक्रमोर्वशीये चतुर्थोऽङ्कः समाप्तः ।

श्लोक ४३–खेलगमने, अचिरप्रभाविलसितैः पताकिना सुरकार्मुकाभिनवचित्रशोभिना विमानतां गमितेन नवेन पयोमुचा मां वसतिं नय ॥ ४३ ॥

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[1] पिअंवद महन्तो क्खु कालो अह्माणं पइट्ठाणदो निग्गदाणं । कदाइ असूइस्सन्ति पकिदिओ अह्माणम् । ता एहि । गच्छह्म । (R. B.).

Urvaśī : It is a long time passed since you left Pratiṣthāna, your subjects must be jealous of me. Let us, therefore, return.

The King : As Your Lordship commands.

Urvaśī : How will Your Majesty like to go back ?

The King : O Lady with a sportive gait, please take me to my residence in a fresh cloud transformed into an aerial car bearing an ensign in the form of the flashes of lightning and adorned with the fresh paintings in the form of the rainbow. (43)

(*Exit All*)

[*End of the Fourth Act of the Vikramorvaśīya*]

पञ्चमोऽङ्कः ।

[ततः प्रविशति परितुष्टो[१] विदूषकः ।]

विदूषकः—दिट्ठिआ[२] चिरस्स कालस्स उव्वसीसहाओ णन्दणवणप्पमुहेसु देव[३]दारण्णेसु विहरिअ पडिणिवुत्तो पिअवअस्सो । [४]दाणिं ससक्कारोवआरेहिं पकिदीहिं अणुरज्जन्तो रज्जं करेदि । असंताणत्तणं वज्जिअ ण किंवि से[५] हीणं । अज्ज तिहिविसेसोत्ति भअवदीणं गङ्गाजमुणाणं संगमे देवीहिं[६] सह किदाहिसेओ संपदं उवआरिअं [७]पविठ्ठोता जाव तत्तभवदो अलंकरीअमाणस्स अणुलेवणमल्ले अग्गभागी होमि । (इति परिक्रामति) (दिष्ट्या चिरस्य कालस्य उर्वशीसहायो नन्दनवनप्रमुखेषु देवतारण्येषु विहृत्य प्रातिनिवृत्तः प्रियवयस्यः । इदानीं ससत्कारोपचारैः प्रकृतिभिरनुरज्यमानो राज्यं करोति । असंतानत्वं वर्जयित्वा न किमप्यस्य हीनम् । अद्य तिथिविशेष इति भगवत्योर्गङ्गायमुनयोः संगमे देवीभिः सह कृताभिषेकः सांप्रतमुपकार्यां प्रविष्टः । तद्यावत्तत्रभवतोऽलंक्रियमाणस्यानुलेपनमाल्ये अग्रभागी भवामि ।) (इति परिक्रामति ।)

[नेपथ्ये ।]

हध्धी हध्धी । दुऊलुत्तरच्छदे तालेवण्टाधारे णिक्खिविअ णीअमाणो मए भट्टिणो अब्भन्तरविलासिणीमोलिरअणजोग्गो मणी आमिससङ्किणा गिध्धेण अक्खित्तो । (हा धिक् हा धिक् । दुकूलोत्तरच्छदे तालवृन्ताधारे निक्षिप्य नीयमानो मया भर्तुरभ्यन्तरविलासिनीमौलिरचनयोग्यो मणिरामिषशङ्किना गृध्रेणाक्षिप्तः ।)

विदूषकः—-(कर्णं दत्त्वा ।) अच्चाहिदं । परं बहुमदो क्खु सो वअस्सस्स संगमणीओ णाम चूडामणी । [८]अदो खु असमत्तणेवछ्छो तत्तभवं आसणादो उठ्ठिअ इदो एव्व आअछ्छदि । जाव णं उवसप्पामि । (अत्याहितम् । परं बहुमतः खलु स वयस्यस्य संगमनीयो नाम चूडामणिः । अतः खल्वसमाप्तनेपथ्यस्तत्रभवानासनादुत्थायेत एवागच्छति । यावदेनमुपसर्पामि ।)

[ततः[१०] प्रविशति सावेगपरिजनो राजा ।]

इदानीं विदूषकमुखेनाग्रिमकथोपक्षेपार्थं तत्प्रवेशमाह तत इति । उर्वशीसहितराजागमनतो हृष्टः । विदूषकः । 'ही ही भोः' इत्याश्चर्ये । दिष्ट्या चिरकालात् । चिरस्येति अव्ययम् । 'अलंकर्तुमुपविष्टः' इत्यपि पाठः । तिथिविशेषो माघ्यादिः । कृताभिषेको विहितस्नानः । उपकार्यामिति सप्तम्यर्थे । 'प्राकृते लिङ्गवचनमतन्त्रम्'

Act V

(*Then enters the Vidūṣaka in high spirits*)

Vidūṣaka : Luckily, my friend returned with Urvaśī having sported in the forest-regions dedicated to Divinities, such as the Nandana Park for a long time. Now he administers his Kingdom honoured by the subjects with complimentary presents with the exception of a male issue he suffers from no want. To-day being a particularly solemn occasion he took his bath, along with the queens at the confluence of the divine Ganges and the Jumna. He has just entered the royal tent. Therefore, while his toilet is being attended to, let me be the first to share his perfumes and flowers. (*He walks round.*)

(*Behind the curtain*)

Alas, Alas ! The gem, fit to be placed on the head of the most beloved wife of His Majesty and carried by me in a casket of palm-leaves with a silken-cloth as its covering, has been snatched away by a vulture, mistaking it for a piece of flesh.

Vidūṣaka : (*Listening*), Oh, what a calamity ! That crest jewel Sangamaniya was highly valued by my friend. Hence it is that His Honour, rising from his seat with his personal toilet unfinished, is walking in this very direction. Let me go to meet him.

(*Then enters the King with his attendants all bewildered.*)

इत्यभियुक्तोक्तेः । ‘ उवआरिअं पविट्ठो ’ इति पाठेतु युक्त एवार्थः । ‘ उपकार्योपकारिका ’ इति त्रिकाण्डी । नेपथ्य इति । चूलिकार्थसूचनाच्चूलिकेयम् । तल्लक्षणं

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१ हृष्ट (R. B.). २ ही ही भो दिठ्ठिआ । (R. B.). ३ पदेसेसु (R.B.). ४. पविसिअ णअरं दाणिं सकज्जाणुसासणेण पइदिमण्डलं अणुरज्जअन्तो रज्जं करेदि । (R. B.). ५ सोअणीअं [शोचनीयम्] (R. B.). ६. देवीए (R. B.) ७ उवविठ्ठो (R.). ८ हद्धी हद्धी एसो तालवेण्टपिधाणं णिक्खिविअ णीअमाणो अच्छराविरहिदेण मउलिरअणदाए पओइदो मणी...(B. R. with variations). ९ अदो क्खु असमत्तणेवत्थो एव्व तत्तभवं आसणदो उठ्ठिदो । ता पासपरिवत्ती होमि (इति निष्क्रान्तः ।) प्रवेशकः । (R) ; R. & B. regard this scene as a प्रवेशक. But some mss. give no stage direction indicating the end of a Praveśaka here as Pandit points out. १० ततः प्रविशति राजा विदूषकश्च सूतश्च कञ्चुकीरेचकौ [वेधकौ R.] परिजनश्च । (R. B.).

राजा—

आत्मनो वधमाहर्ता क्वासौ विहगतस्करः ।
येन तत्प्रथमं स्तेयं गोप्तुरेव गृहे कृतम् ॥ १ ॥

किराती[1]—एसो एसो खु मुह[2]कोडिलग्गहेमसुत्तेण मणिणा आलिहन्तो विअ आआसं पडिब्भमदि । (एष एष खलु मुखकोटिलग्नहेमसूत्रेण मणिना आलिखन्निवाकाशं परिभ्रमति ।)

राजा—पश्याम्येनम् ।

असौ मुखालम्बितहेमसूत्रं
बिभ्रन्मणिं मण्डलचारशीघ्रः ।
अलातचक्रप्रतिमं विहंग—
स्तद्रागरेखावलयं तनोति ॥ २ ॥

किं नु खलु कर्तव्यम् ।

विदूषकः—(उपेत्य) अलं एत्थ घिणाए । अवराही सासणीओ । (अलमत्र घृणया । अपराधी शासनीयः ।)

राजा—सम्यगाह भवान् । धनुर्धनुस्तावत् ।

[निष्क्रान्ता धनुर्ग्राहिणी यवनी ।]

राजा—वयस्य न दृश्यते विहंगः ।

विदूषकः—इदो दक्खिण[3]न्तेण अवगदो सासणीओ कुणवभोअणो । (इतो दक्षिणान्तेनापगतः शासनीयः कुणपभोजनः ।)

राजा—(परिवृत्यावलोक्य ।) दृष्ट इदानीम् ।

प्रभापल्लवितेनासौ करोति मणिना खगः ।
अशोकस्तबकेनेव दिङ्मुखस्यावतंसकम् ॥ ३ ॥

[प्रविश्य चापहस्ता यवनी ।]

यवनी—भट्टा एद [4]हथ्थावावसहिदं सरासणं । (भर्तः एतद्धस्तावापसहितं शरासनम् ।)

श्लोक १—येन तत्प्रथमं स्तेयं गोप्तुः एव कृतं असौ आत्मनः वधं आहर्ता विहगतस्करः क्व ॥ १ ॥

श्लोक २—मुखालम्बितहेमसूत्रं मणिं बिभ्रत् मण्डलाचारशीघ्रः असौ विहङ्गः अलातचक्रप्रतिमं तद्रागरेखावलयं तनोति ॥ २ ॥

श्लोक ३—असौ खगः प्रभापल्लवितेन मणिना अशोकस्तबकेन इव दिङ्मुखस्य अवतंसकं करोति ॥ ३ ॥

उक्तं प्राक् । ‘ व्यजनं तालवृन्तकम् ’ इति त्रिकाण्डी । विदूषकः अत्याहितम् अत्याहितम् । अत्याहितं महाभीतिः कर्म जीवानपेक्षि च ’ इति त्रिकाण्डी । प्रवेशक-

The King : Where is that thief of a bird, who, inviting his own doom, has robbed the protector himself to start with. (1)

The Kirātī : Here he is, hovering round drawing circles in the space with the gem with its gold chain held fast in the front of its beak.

The King : I see it.

This bird, bearing the gem with its gold chain hanging from its beak and hovering speedily in circles, is drawing a circle of lines of the same colour as it (i. e. the gem), resembling the circle drawn by a fire-brand. (2)

What should be done now ?

Vidūṣaka : No mercy should be shown here. The criminal must be punished.

The King : You are right. My bow, my bow please !

(*Exit the Yavanī in-charge of the bow.*)

The King : Friend, the bird is not seen.

Vidūṣaka : That devourer of dead bodies, which deserves to be punished, has disappeared in the southern direction.

The King : (*Turning round and observing*). Here it is seen.

By means of the gem with its brilliance spreading about the bird is placing an ear-ornament on the face of the Lady Quarter as if with a banquet of Aśoka flowers. (3)

(*Enters the Yavanī with the bow in hand.*)

Yavanī : Your Honour, here is the bow with the hand-guard.

लक्षगमुक्तं प्राक् वेधक इति किरातनाम । क्वचिद्रेचक इत्यपि ।

आत्मनो वधमाहर्तेति । स्ववधकर्ता तत्प्रथममाद्यम् । गोप्तुः पालकस्य ॥ १ ॥

किरातः ।...' मुखकोटिलग्न '––इत्यपि पाठः । अग्रमुखेत्यत्र मुखाग्रमिति पूर्वनिपातनियमाज्ज्ञेयम् । असाविति । मंडलैस्तदाकारभ्रमणैः शीघ्रं चारो गतिर्यस्य । अलातं ज्वलत्काष्ठं तस्य चक्रम् । तत्प्रतिमं तत्सदृशम् । तस्य मणे रागलेखा तस्या वलयं मण्डलम् ॥ २ ॥

प्रभेति । प्रभया द्युत्या पल्लवितेन विस्तृतेन ॥ ३ ॥

अतीतोऽतिक्रान्तः । क्रव्यभोजनो मांसाशी । ' पिशितं तरसं मांसं पललं क्रव्यमामिषं ' इति त्रिकाण्डी । आभातीति । मणिविशेषः उत्कृष्टो मणिः ।

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१ किरातः (R. B.). २ अग्गमुहलग्गहेमसुत्तेण मणिणा अनुरज्जअन्तो विअ आआसं भमादि । (R. B. with variation). ३ दक्खिणन्तरे (ण–R.) चलिदो सउणिहदासो । (R. B.). ३ ससरं चावं (R. B.);

राजा—किमिदानीं धनुषा । बाणपथमतीतः क्रव्यभोजनः । तथाहि

आभाति मणिविशेषो दूरमिदानीं पतत्रिणा नीतः ।
नक्तमिव लोहिताङ्गः परुषघनच्छेदसंयुक्त[1]ः ॥ ४ ॥

(कञ्चुकिनं विलोक्य ।) लातव्य मद्वचनादुच्य[2]तां नागरिकः सायं निवासवृक्षाश्रयी विचीयतां विहगदस्युरिति ।

कञ्चुकी—यदाज्ञापयति देवः ।

[इति निष्क्रान्तः ।]

विदूषकः—[3]उववि‍सदु भवं संपदं । कहिं गदो रअणकुम्भीलओ भवदो सासणादो मुच्चिस्सदि । (उपविशतु भवान् सांप्रतम् । क्व गतः रत्नकुम्भीरको भवतः शासनान्मोक्ष्यते ।)

राजा—(विदूषकेन सहोपविश्य ।)

रत्नमिति न मम तस्मिन् मणौ प्रिय[4]त्वं विहंगमाक्षिप्ते ।
प्रियया तेनास्मि सखे संगमनीयेन संगमितः ॥ ५ ॥

विदूषकः—णं परिगदत्थो ह्मि किदो भवदा । (ननु परिगतार्थोस्मि कृतो भवता ।)

[ततः प्रविशति सशरं मणिमादाय कञ्चुकी ।]

कञ्चुकी—जयतु जयतु देवः ।

अनेन निर्भिन्नतनुः स वध्यो
ब[5]लेन ते मार्गणतां गतेन ।
प्राप्यापराधोचितमन्तरिक्षात्
समौलिरत्नः पतितः पतत्री ॥ ६ ॥

श्लोक ४–इदानीं पतत्रिणा दूरं नीतः मणिविशेषः नक्तं परुषघनच्छेदसंयुक्तः लोहिताङ्गः इव आभाति ॥ ४ ॥

श्लोक ५–तस्मिन् विहङ्गमाक्षिप्ते मणौ रत्नं इति न मम प्रियत्वम् । सखे, तेन सङ्गमनीयेन प्रियया (अहं) सङ्गमितः अस्मि ॥ ५ ॥

श्लोक ६–मार्गणतां गतेन अनेन ते बलेन निर्भिन्नतनुः अपराधोचितं प्राप्य सः वध्यः पतत्री अन्तरिक्षात् समौलिरत्नः पतितः ॥ ६ ॥

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१ °संवीतः (Some mss.); संपृक्तः (R. B.) २ उच्यन्तां नागरिकाः सायं निवासवृक्षे (वृक्षाग्रे–B.) विचीयतां विहं (ह–B.) गाधमः । (R. B.). ३ भो वीसमीअदु (R. B.). १ प्रयत्नः (B.). प्रयासः (R.). विहंगमोत्क्षिप्ते (R.). २ रोषेण (R. B.); बाणेन somé mss.

The King : What purpose of the bow now ? That swallower of raw flesh has gone beyond the range of the arrow. For,

The costly gem, carried far away by the bird, resembles the planet Mars covered over with a part of a dark cloud at night. (4)

(*Looking at the Chamberlain*), Latavya, please speak to the Superintendent of Police in my name that he should search for the thief of a bird at night when he would resort to a roosting-tree.

The Chamberlain : As Your Majesty commands.

(*Exit.*)

Vidūṣaka : May Your Honour sit down now. Where can that stealer of gem go to escape punishment from you ?

The King : (*Sitting with the Vidūṣaka*), My attachment for the gem carried away by the bird is not because it is a gem but because it was that Sangamaniya gem that brought about my union with my beloved. (5)

Vidūṣaka : I have already been informed of the whole account by Your Honour.

(*Then enters the Chamberlain with the gem and an arrow.*)

The Chamberlain : Victory, victory to Your Majesty ; with its body broken through by your might transformed into the form of this arrow, that condemned bird fell down from the mid-region thus meeting with a punishment meet for his offence. (6)

लोहिताङ्गोमङ्गलः । 'लोहिताङ्गो महीसुतः ।' इति च सा । पुरुषधनच्छेदः परिणतमेघखण्डः ॥ ४ ॥

लातव्य इति कञ्चुकिनाम । तल्लक्षणं उक्तं प्राक् । कुम्भीरको गण्डपदस्तस्करश्च मलिम्लुचः ।' इति कोषः । रत्नमिति नेति । विहङ्गमेन पक्षिणोत्क्षिप्ते नीते । संगमनीयेन तन्नाम्ना । संगमितः सङ्गं प्रापितः ॥ ५ ॥

अनेनेति । निर्भिन्नतनुर्विदारितशरीरः । वधमर्हतीति तादृशः । मार्गणतां गतेन रोषेण बाणभावं प्राप्तेन क्रोधेन । अपराधस्योचितं योग्यं शासनमित्यर्थात् ॥ ६ ॥

कोषपेट्टके भाण्डागारान्तर्वर्तिनि वंशादिरचितपेटिकाख्यपात्रे । उपश्लेषयान्तिके समानय यावद्योगेन निरूपयामीति भविष्यदर्थः उर्वशीसंभवस्थिति ऐलस्य पुरूरवसः सूनोः पुत्रस्य । आयुर्नामकस्य कुमारस्य । शत्रूणामायुषां द्विषज्जीवितानाम् ॥ ७ ॥

विदूषकः । दिष्टयेत्यानन्दने' इति सागरः । 'अन्यत्र नैमिषेयसत्रात्' इत्यपि क्वचित्पाठः । 'सत्रमाच्छादने यज्ञे सदादाने वनेऽपि च' इति कोषः ॥ आविलेति ।

[सर्वे विस्मयं रूपयन्ति ।]

कञ्चुकी—अद्भिः प्रक्षालितो मणिः कस्मै प्रदीयताम् ।

राजा—किराति[1] अग्निशुद्धमेनं कृत्वा पेटकं प्रवेशय ।

किराती—जं भट्टा आणवेदि । (यद्भर्ताज्ञापयति ।) (इति मणिं गृहीत्वा निष्क्रान्ता ।)

राजा—लातव्य अपि जानीते भवान् कस्यायं बाण इति ।

कञ्चुकी—नामाङ्कितो दृश्यते न तु मे वर्णविचारक्षमा[2] दृष्टिः ।

राजा—तेन[3] ह्युपनय शरम् ।

[कञ्चुकी तथा करोति । राजा नामाक्षराण्यनुवाच्य सापत्यतां रूपयति ।]

कञ्चुकी—यावन्नियोगशून्यं करोमि ।

[इति निष्क्रान्तः ।]

विदूषकः—किं भवं विआरेदि । (किं भवान् विचारयति ।)

राजा—शृणु तावत्प्रहर्तुर्नामाक्षराणि । (वाचयति ।)

उर्वशीसंभवस्यायमैलसूनोर्धनुर्भृतः[4] ।
कुमारस्यायुषो बाणः प्रहर्तु[5]र्द्विषदायुषाम् ॥ ७ ॥

विदूषकः—(सपरितोषम्) दिठ्ठिआ संताणेण वड्ढदि भवं । (दिष्ट्या संतानेन वर्धते भवान्)

राजा—सखे कथमेतत् । अन्यत्र[6] नैमिषेयमत्रादवियुक्तोहमुर्वश्या । न च मया गर्भव्यक्ति[7]रालक्षिता । कुत एव प्रसूतिः । किं तु

आविल[8]पयोधराग्रं लवलीदलपाण्डुराननच्छायम् ।
तानि दिनानि वपुरभूत्केवलमलसेक्षणं तस्याः ॥ ८ ॥

श्लोक ७–उर्वशीसम्भवस्य ऐलसूनोः धनुर्भृतः द्विषदायुषां संहर्तुः कुमारस्य आयुषः अयं बाणः ॥ ७ ॥

श्लोक ८–तानि दिनानि आविलपयोधराग्रं लवलीदलपाण्डुराननच्छायम् केवलं अलसेक्षणं तस्याः वपुः अभूत् ॥ ८ ॥

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[1] वेधक (रेचक-B.) गच्छ । कोषपट्टके स्थापयैनम् । (R.B.). [2] °विभागक्षमा (some mss.); विभावसहा (R.) ० विभावन० (B.). [3] तदुपश्लेषय शरं यावन्निरूपयामि (R. B.). [4] धनुष्मत : (R. B.). [5] संहर्तुः (R. and some mss.). [6] अनिमिष्या वियुक्तोहमुर्वश्या (R.) अनिमिषीयक्रतुसंदर्शनादवि –(B.) . [7] ' कदाचिदपि तत्रभवती गर्भाविर्भूतदोहदाप्युलक्षिता । (R. B.) [8] आनीलचूचुकाग्रम् (B. also noted by R.). कतिचिदहानि शरीरं श्लथवलयमिवाभवत्तस्याः (R. B.) also कानिचिदहानि जातं शरीरमलसेक्षणं तस्याः ।

(*All gesticulate amazement.*)

The Chamberlain : To whom is this gem to be presented when purified with water ?

The King : Kirāti, purify it by fire, and then deposit it in a box.

Kirāti : As Your Majesty commands. (*Exit with the gem.*)

The King : Lātavya, can you find whose arrow is this ?

The Chamberlain : It seems to be marked with a name but unfortunately my sight is incapable of deciphering the letters.

The King : Then let me have a look at the arrow. (*The Chamberlain does accordingly : the King reading to himself the letters of the name, gesticulates the joy of parenthood.*)

The Chamberlain : Let me attend to my duties in the meanwhile. (*Exit*)

Vidūṣaka : What is Your Honour thinking about ?

The King : Please listen to the letters of the name of the striker. (*Reads*)

This is the arrow of Prince, born of Urvaśī to the son of
Aila, the wielder of the bow and the destroyer of enemies'
lives. (7)

Vidūṣaka : (*Delightfully*), My congratulations to Your Honour upon your being blessed with a son.

The King : Friend, how is this possible ? I was never separated from Urvaśī except on the occasion of the sacrificial session in the Naimiṣa forest. No distinct signs of pregnancy were noticed by me, (*on the person of Urvaśī*). How could she have given birth to a child ?

But,

In those days her person had the nipples of her bosoms
darkened, the face as pale as the petal of the Lawalī creeper
and the eyes drooping. (8)

आविलं मलिनम् । लवली लताविशेषः द्राक्षेति केचित् । आननं मुखम् । 'आनीलचुचुकाग्रम्' इत्यापि पाठः । 'चूचुकं तु कुचाग्रं स्यात्' इत्यमरः ॥ ८ ॥

संवरणं गोपनम् । उभयम् । कुमारस्तापसी चेत्यर्थः । नाराचो बाणः । तत्रभवतः पूज्यस्य । वाष्पायते निपतितेति । वाष्पमुद्वमति वाष्पायते अश्रुसंभृता भवति । वात्सल्यबन्धि प्रेमातिशययुक्तम् । वेपथुः कम्पः । परिरब्धुमालिङ्गितुम् ॥ ९ ॥

जातेति पुत्रामन्त्रणम् ।

यदि हार्दमिदम् इति । अयं मम जनयिता अहं अस्य सुतः पुत्रः इति श्रुत्वा

विदूषकः—मा भवं सव्वं माणुसीधम्मं दिव्वासु संभावेदु । पहावणिगूढाइं ताणं चरिदाइं । (मा भवान् सर्वं मानुषीधर्मं दिव्यासु संभावयतु । प्रभावनिगूढानि तासां चरितानि ।)

राजा—अस्तु तावदेवं यथा भवानाह । पुत्रसंवरणे किमिव कारणं तत्रभवत्याः ।

विदूषकः—मां बुड्ढं मं राआ परिहरिस्सदि त्ति । (मा वृद्धां मां राजा परिहारिष्यतीति ।)

राजा—कृतं परिहासेन । चिन्त्यताम् !

विदूषकः—को देवदारहस्साइं तक्कइस्सदि । (को देवतारहस्यानि तर्कयिष्यति ।)

[प्रविश्य]

कञ्चुकी—जयतु जयतु देवः । देव च्यवनाश्रमात्कुमारं गृहीत्वा तापसी संप्राप्ता देवं द्रष्टुमिच्छति ।

राजा—उभयमप्यविलम्बितं प्रवेशय ।

कञ्चुकी—यदाज्ञापयति देवः ।

[इति निष्क्रम्य चापहस्तेन कुमारेण तापस्या च सह प्रविष्टः ।]

कञ्चुकीः—इत इतो भगवती । (सर्वे परिक्रामन्ति ।)

विदूषकः—(विलोक्य ।) किं ण खु सो एसो तत्तभवं खत्तिअकुमारओ जस्स णामाङ्किदो गिध्धलक्खवेधी अध्धणाराओ । तह बहुअरं भवन्तं अणुकरेदि[2] । (किं खलु स एष तत्रभवान् क्षत्रियकुमारको यस्य नामाङ्कितो गृध्रलक्षवेध्यर्धनाराचः । तथा बहुतरं भवन्तमनुकरोति ।)

राजा—स्यादेवम् । अतः खलु

बाष्पायते निपतिता मम दृष्टिरस्मिन्
वात्सल्यबान्धि हृदयं मनस[3]ः प्रसादः ।
संजातवेपथुभिरुज्झितधैर्यवृत्ति-
रिच्छामि चैनमदयं परिरब्धुमङ्गैः ॥ ९ ॥

कञ्चुकी—भगवति एवं स्थीयताम् ।

[तापसीकुमारौ स्थितौ]

राजा—अम्ब अभिवादये ।

श्लोक ९–अस्मिन् निपतिता मम दृष्टिः बाष्पायते, हृदयं वात्सल्यबन्धि मनसः प्रसादः जायते । उज्झितधैर्यवृत्तिः सञ्जातवेपथुभिः अङ्गैः एनं अदयं परिरब्धुं च इच्छामि ॥ ९ ॥

Vidūṣaka : May Your Honour not attribute human characteristics to celestial maidens. Their actions are concealed by supernatural power.

The King : This may be as you say. What possibly must have been Her Ladyship's reason in concealing her son from me.

Vidūṣaka : Possibly through fear that the King would avoid her considering her to be old.

The King : Away with this light-heartedness! Think over it.

Vidūṣaka : Who can know the secrets of Divinities?

[*Entering.*]

The Chamberlain : May Your Majesty be victorious! A Nun has arrived from the hermitage of Chyavana with a boy and she wishes to have an audience with Your Majesty.

The King : Usher both of them without any delay.

The Chamberlain : As Your Majesty commands. (*Goes out and re-enters with a boy bow-in-hand and a Nun.*)

The Chamberlain : This way, this way, Your Highness. (*All walk.*)

Vidūṣaka : Can this be that young Kṣtriya with whose name the crescent-shaped arrow that hits its target, viz. the vulture was found to be inscribed? Besides he resembles you very much.

The King : It may be so. It is for this reason that, my eyes rivetted on him are bedewed with tears. My heart is full of parental affection. My mind is calm. Giving up all patience how I wish to embrace him closely with my body overcome with tremor. (9)

The Chamberlain : Your Holiness, please wait here.

(*The Nun and the boy wait.*)

The King : Mother, I bow to you.

यदि चेत् इदमपि ॥ १० ॥

कुलीनस्य महावंशजस्या कौ पृथिव्यां लीनस्य रुजतो गोपितस्येति वा। गृहीतविद्यः। अभ्यस्तविद्यः विनीतः शिक्षितः। निर्यातनं न्यासप्रत्यर्पणम्। 'दाने न्यासार्पणे वैरशुद्धौ निर्यातनं मतम्।' इति मुक्तावली। न्यासो निक्षेपः।

सर्वाङ्गीण इति। किलत्यैतिह्ये। सर्वाङ्गीणः सर्वाङ्गव्यापी। उपनतेन प्राप्तेन। तेन स्पर्शेन। 'उपगतेन' इत्यपि पाठस्तदर्थ एव ॥ ११ ॥

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१ Omitted by Pandit, following some mss & K.R. & B. have these two speeches with slight variations. २ णं खु एसो क्खत्तिअकुमारो जस्स णामंकिदो गिद्धलक्खवेही णाराओ उवलद्धो तत्यभवदो बहु अणुकरेदि। (R. B.). ३ वहति प्रसादम्। (appears to be K.'s reading).

तापसी—महाभाअ सोमवंसविथ्थारइत्तओ होहि । (आत्मगतम्) अह्मो अणाचक्खिदोवि विण्णादो इमस्स राएसिणो आउस्स अ ओरसो संबन्धो । (प्रकाशम्) जाद पणम दे गुरुं । (महाभाग सोमवंशाविविस्तारयिता भव । (आत्मगतम्) अहो अनाख्यातोपि विज्ञातोस्य राजर्षेरायुषश्चौरसः संवन्धः । (प्रकाशम् ।) जात प्रणम ते गुरुम् ।)

[कुमारश्चापगर्भमञ्जलिं करोति । [

राजा—आयुष्मान् भव ।

कुमारः—(आत्मगतम् ।)

यदि हार्दमिदं श्रुत्वा पिता ममायं सुतोऽहमस्येति ।
[1]उत्सङ्गवर्धितानां गुरुषु भवेत्कीदृशः स्नेह[2]ः ॥ १० ॥

राजा—भगवति किमागमनप्रयोजनम् ।

तापसी—सुणादु महाराओ । एसो दीहाऊ आऊ जादमेत्तो एव्व उव्वसीए किंवि णिमित्तं अवेक्खिअ मम हथ्थे णासीकिदो । जं खत्तिअकुमारअस्स जादकम्मादि विहाणं तं से भअवदा च्चवणेन असेसं अणुचिठ्ठिदं । गहिदविज्जो धणुव्वेदे अहिविणीदो । (शृणोतु महाराजः । एष दीर्घायुरायुर्जातमात्र एव उर्वश्या किमपि निमित्तमवेक्ष्य मम हस्ते न्यासीकृतः । यत्क्षत्रियकुमारस्य जातकर्मादि विधानं तदस्य भगवता च्यवनेनाशेषमनुष्ठितम् । गृहीतविद्यो धनुर्वेदेभिविनीतः ।)

राजा—सनाथः खलु संवृत्तः ।

तापसी—अज्ज पुप्फ[3]समिदथ्थं इसिकुमारएहिं सह गदेण इमिणा अस्समविरुद्धं आअरिदं । (अद्य पुष्पसमिदर्थमृषिकुमारकैः सह गेतनोननाश्रमीवरुद्धमाचारितम् ।)

विदूषकः—(सावेगम्) किं विअ । (किमिव ।)

तापसी—गहिदामिसो किल गिध्धो पादवसिहरे णिलीअमाणो अणेण लख्खीकिदो बाणस्स । (गृहीतामिषः किल गृध्रः पादपशिखरे निलीयमानोनेन लक्ष्यीकृतो बाणस्य ।)

[विदूषकः राजानमवलोककति ।]

राजा—ततस्ततः ।

श्लोक १०–यदि अयं मम पिता अहं अस्य सुतः इति श्रुत्वा इदं हार्दम्, तर्हि उत्सङ्गवर्धितानां गुरुषु कीदृशः स्नेहः भवेत् ॥ १० ॥

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१ उत्सङ्गे वृद्धानां (R. B.) २. कीदृशी प्रीतिः । Some mss. ३ फुल्लसमिधकुसणिमित्तं...अस्समवासविरुद्धं । (R. B.).

The Nun : Your Honour, may you perpetuate the Lunar race. (*To herself*) Oh, the blood-relationship between the royal sage and Āyus should be inferred without being told. (*Aloud*) Dear child, please bow down to your father.

(*The boy reverentially folds his hands holding the bow therein.*)

The King : May you live long !

The boy : (*To himself*),

If such is my attraction for him on merely hearing that he is my father and I his son, how intense must be the affection towards their parents of those brought up on their laps. (10)

The King : Your Holiness, may I know the reason of your coming here ?

The Nun : May Your Majesty listen. This Āyus of long life was left in my charge by Urvaśī for some unknown reason as soon as he was born. All rites such as the birth ceremony etc. prescribed for a Kṣatriya were solemnisd in his case by His Holiness Chyavana. Witb his formal education completed he was instructed in archery.

The King : He had, indeed, an esteemed guardian.

The Nun : To-day, he infringed npon the rules of the hermitage when he went out with the young sages for collecting flowers and sacred fuel.

Vidūṣaka : (*Impetuously*) How was it ?

The Nun : It is learned that to-day he made a vulture holding a piece of flesh in his beak and perching on the top of a tree the target of his arrow.

(*Vidūṣaka looks at the King.*)

The King : Please proceed further.

विदूषकः । नन्वाश्रमपरिचित एव शाखामृगः आश्रम एकत्रावस्थित्या कृतचिरमैत्रीक इत्यर्थः । शिखण्डचूडा । 'शिखण्डो बर्हचूडयोः' इति मुक्तावली । अम्महे आश्चर्ये । इयमिति । आलोकनतत्परा विलोकनैकताना । 'स्नेहेन प्रेम्णा प्रस्नवः क्षरत्पयः । तेन नितरां भिन्नं संगतम् । आर्द्रीभूतमिति यावत् । 'स्नेहप्रसर' –इति पाठे स्नेहस्य प्रसरो रोमाङ्कुरस्वेदादिद्वारा आधिक्यम् । 'प्रसव इति पाठे स्नेहप्रसवः, अर्थात्खेदोग्दमः । 'भिन्नं वाच्चवदत्यर्थे दारिते संगते स्फुटे ' इति लोचनः । सांप्रतं कवचार्हः संवृत्तः । 'कवचहरः' ॥ १२ ॥

इत्यपि पाठः । 'अपराध्यति' इत्यपि पाठः कामं चिरस्य प्रेक्ष्य विरहोत्कण्ठितास्मि न पुनः धर्मविरोधे वर्तितुम् ।' इत्यपि क्वचित्पाठः । उषितं स्थितम् ।

तापसी—तदो उवलध्धउत्तन्तेण भअवदा चवणेण अहं समादिट्ठा । णिज्जादेहि[1] हत्थणासंति । ता इच्छामि देविं उव्वसिं पेक्खिदुं । (तत उपलब्धवृत्तान्तेन भगवता च्यवनेनाहं समादिष्टा । निर्यातय हस्तन्यासमिति । तदिच्छामि देवीमुर्वशीं प्रेक्षितुम् ।)

राजा—नेन हि आसनमनुगृह्णातु भगवती ।

[तापसी उपनीत आसन उपविशति ।]

राजा—लातव्य आहूयतामुर्वशी ।

कञ्चुकी—यदाज्ञापयति देवः ।

[इति निष्क्रान्तः ।]

राजा—(कुमारवलोकक्य) एह्येहि वत्स ।

सर्वाङ्गीणः स्पर्शः सुतस्य किल तेन मामुपगतेन[2] ।
आह्लादयस्व तावच्चन्द्रकरश्चन्द्रकान्तमिव ॥ ११ ॥

तापसी—जाद आणन्देहि पिदरं । (जात आनन्दय पितरम्)

[कुमारो राजानमुपगम्य पादग्रहणं करोति]

राजा—[कुमारं परिष्वज्य पादपीठे चोपवेश्य ।] वत्स . इतस्तव पितुः प्रियसखं ब्राह्मणमशङ्कितो वन्दस्व ।

विदूषकः—किंति सङ्किस्सदि । अस्समवासपरिचिदो एव्व साहामिओ । (किमिति शङ्क्ष्यते । आश्रमवासपरिचित एव शाखामृगः ।)

कुमारः—(सस्मितम् ।) तात वन्दे ।

विदूषकः—सथ्थि भवदो । (स्वस्ति भवते ।)

[ततः प्रविशत्युर्वशी कञ्चुकी च]

श्लोक ११–सुतस्य स्पर्शः सर्वाङ्गीणः किल, तेन मां उपागतेन तावत् चन्द्रकरः
चन्द्रकान्तं इव आल्हादयस्व ॥ ११ ॥

पूर्वस्मिन्नाश्रमे ब्रह्मचर्याख्ये । द्वितीयों गार्हस्थ्याश्रमः । यः सुप्तवानिति । सुप्तवान्निद्रांचकार । यद्वा सुप्तं स्वापो विद्यतेऽस्येति तादृशः जातकलापम् उद्गतपिच्छभारम् । 'कलापः संहते बर्हे काञ्च्यादौ तृणवृन्दयोः' इति मुक्तावली । शितिकण्ठकं नीलग्रीवं तन्नामानं वा ॥ १३ ॥

अद्याहमिति । पुत्रिणां पुत्रवतामग्र्यः श्रेष्ठः पौलोमी शची । जयन्तः इन्द्रसुतः ॥ १४ ॥

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[1] णिज्जादेहि एदं उव्वसीहत्थे णासंत्ति । ता उव्वसी पेक्खिदुं इच्छामि (R. B.). [2] उपनतेन (R. B.).

The Nun : His Holiness Chyavana, on the receipt of this report ordered me to return your charge. I would, therefore, like to see Her Ladyship Urvaśī.

The King : May Your Holiness honour this seat.

(*The Nun sits on a seat brought to her.*)

The King : Lātavya please ask Urvaśī to come here.

The Chamberlain : As Your Majesty commands.

[*Exit*]

The King : (*Looking at the boy*) Come, dear child, come.

The touch of a son is pleasing to the whole body. Therefore, gladden me by coming close to me as the lunar ray does the Candrakānta gem. (11)

The Nun : Dear child, gladden your father. (*The boy approaches the King and respectfully touches his feet*).

The King : (*Embracing the boy and seating him on a foot-stool*) Dear child, please honour, without any misgiving this Brāhmaṇa, the friend of your father.

Vidūṣaka : Why should he be afraid ? Living in the her—mitage that he is, he is quite familiar with a monkey.

The boy : (*Smilingly*) Your Honour, I bow to you.

Vidūṣaka : May you prosper.

(*Then enter Urvaśī and the Chamberluin*)

The Chamberlian : This way, this way, Your Majesty.

सांप्रतमित्यत्र ' एकपदे ' इति पाठः । एकपदे तत्क्षणे । ' तत्क्षणैकपदे तुल्ये सद्यः सपदि च स्मृतम् ' इति हलायुधः ।

किं सुन्दरीति । प्ररुदिता कृतरोदना । वंशस्य कुलस्य स्थितिरवस्थानं यस्मात्तादृशस्य सुतस्य अधिगमात्प्राप्तेः कुलावस्थानप्राप्तेर्वा । वंशो वेणौ कुले वर्गे पृष्ठस्यावयवास्थनि । नासाविवरदेशेऽपि वाद्यभाण्डान्तरेऽपि च । ' इति श्रीधरसेनः । ' मर्यादायामवस्थाने स्थाने सीमनि च स्थितिः ' इति विश्वलोचनः । स्फुरति प्रकाशमाने । प्रमोदे संतोषे । उपनीते कृते सति. । ' महति ' इति क्वचित्पाठः । महति उद्दामे । पुनरुक्तमिति क्रियाविशेपणम् । 'विरचनम्' इति पाठे तद्विशेपणम् । अस्रैरश्रुभिः । अस्रमश्रु च (शोणितम्) ' इति त्रिकाण्डी ॥ १५ ॥

समयेनावधिकालेन । 'समयाः शपथाचारकाल सिद्धान्तसंविदः' इति त्रिकाण्डी । विदूषकः । अब्रह्मण्यम् । अब्रह्मण्यम् । ' अब्रह्मण्यमवध्योक्तौ ' इति त्रिकाण्डी । सुखप्रत्यर्थिता सुखविरोधिता । ' प्रतिरोधिपरास्कन्दिप्रत्यर्थिपरिपन्थिनः ' इति त्रिकाण्डी । आश्वसितस्येति । सुतोपलब्धया पुत्रप्राप्त्या । नामेति प्रकाशे । ' नाम

कञ्चुकी—इत इतो देवी ।

उर्वशी—(कुमारमवलोक्य ।) को णु[1] खु एसो सबाणासणो पादपीठे सअं महाराएण संजमीअमाणसिहण्डओ चिठ्ठदि (तापसीं दृष्ट्वा) अम्मो सच्चवदीसूइदो मे पुत्तओ आऊ । महन्तो खु संवुत्तो । (को नु खल्वेष सबाणासनः पादपीठे स्वयं महाराजेन संयम्यमानशिखण्डकस्तिष्ठति (तापसीं दृष्ट्वा ।) अहो सत्यवतीसूचितो मम पुत्रक आयुः । महान् खलु संवृत्तः । (परिक्रमति ।)

[कुमारी राजानामुपगम्य पादग्रहणं करोति ।]

राजा—(उर्वशीं दृष्ट्वा)

इयं ते जननी प्राप्ता त्वदालोकनतत्परा ।
स्नेह[2]प्रस्नवनिर्भिन्नमुद्वहन्ती स्तनांशुकम् ॥ १२ ॥

तापसी—जाद एहि पच्चुग्गच्छ मादरं । (जात एहि प्रत्युद्गच्छ मातरम् ।)

[कुमार[3] उर्वशीं प्रत्युद्गच्छति ।]

उर्वशी—अम्ब पादपणामं करेमि । (अम्ब पादप्रणामं करोमि ।)

तापसी—वच्छे भत्तुणो बहुमदा होहि । (वत्से भर्तुर्बहुमता भव)

कुमारः—अम्ब अभिवादये ।

उर्वशी—(कुमारमुन्नमितमुखं परिष्वज्य ।) वच्छ पिदरं आराधइत्तओ होहि । (राजानमुपेत्य) जेदु जेदु महाराओ । (वत्स पितरमाराधयिता भव । (राजानमुपेत्य ।) जयतु जयतु महाराजः ।)

राजा—स्वागतं पुत्रवत्यै । इत आस्यताम् (अर्धासनं ददाति ।)

[उर्वशी उपविशति । सर्वे यथोचितमुपविशन्ति ।]

तापसी—एसो[4] गहिदविज्जो आऊ संपदं कवअहरो संवुत्तो । ता एदस्स दे भत्तुणो समक्खं णिज्जादिदो हथ्थाणिक्खेवो । ता विसज्जेदुं इच्छामि । उवरुज्झइ मे अस्समधम्मो । (एष गृहीतविद्य आयुः सांप्रतं कवचहरः संवृत्तः । तदेतस्य ते भर्तुः समक्षं निर्यातितो हस्तनिक्षेपः । तद्विसर्जयितुमिच्छामि । उपरुध्यते ममाश्रमधर्मः ।)

उर्वशी—चिरस्स अज्जं देक्खिअ अहिअदरं अवितिण्हम्हि । ण सक्कुणोमि विसज्जिदुं । अण्णय्य उवरोहिदुं । गच्छदु अज्जा पुणोदंसणाअ । (चिरस्यार्यां दृष्ट्वाधिकतरमवितृष्णास्मि । न शक्नोमि विस्रष्टुम् । अन्याय्यमुपरोद्धुम् । गच्छत्वार्या पुनर्दर्शनाय ।)

श्लोक १२–इयं ते त्वदालोकनतत्परा स्नेहप्रस्रवविभिन्नं स्तनांशुकं उद्वहन्ती जननी प्राप्ता ॥ १२ ॥

Urvaśī : (*Looking at the boy*) Who possibly is this young boy bow in hand, seated on the foot-stool, with his fore-locks being (*affectionately*) arranged by His Majesty himself ? (*Seeing the Nun*) Oh ! He is my dear son Āyus, as suggested by the presence of Satyavatī here. Oh, how grown-up he looks !

(*Walks round*)

The King : (*Looking at Urvaśī*) Here comes thy mother, intently gazing at you and wearing a breast garment moistened with the milk flowing through affection. (12)

The Nun : Dear child, come greet your mother (*The boy moves forward to welcome Urvaśī.*)

Urvaśī : Mother, I offer my homage to you.

The Nun : Dear child, may you be honoured by Your Lord.

The boy : Mother, I bow to you.

Urvaśī : (*Embracing the boy with his face upturned.*) May you always please your father. (*Approachiug the King.*) Victory, victory to Your Majesty.

The King : Welcome unto you. (*Now blessed*) with a son. Please sit here. (*offers a part of his seat.*)

[*Urvaśī sits down. All occupy their seats according to their status.*]

The Nun : This Āyus with his education completed is now capable of wearing an armour. Therefore, in the presence of your husband I have returned my charge. Please permit me to leave, so that there will be no obstruction to my duties in the hermitage.

Urvaśī : Having met Your Holiness, after a very long time, I am all the more desirous of your company. I cannot permit you to leave. At the same time detaining you here is improper; Your Holiness, we hope to meet again.

प्राकाश्यसंभाव्यक्रोधोपगमकुत्सने' इति त्रिकाण्डी । आश्वासितस्य कृतसमाधानस्य । विप्रयोगो वियोगः । व्यावर्तिता दूरीकृता आतपरुग्उष्णपीडा यस्य । 'आतपो रश्मिमात्रे स्यात्सूर्यरश्मौ च दृश्यते ।' इति धरणिः । 'आतपभिया' इति तु युक्तः

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१ कोण णु खु एसो बाणासणहत्थो कणअपादपीठोपविठ्ठो सअं महाराएण सज्जीकिअमाण (सज्जीअमाण- B.). सिहण्डओ चिठ्ठदि । (R. B.). २ ०प्रस्रवसंभिन्नमुद्वहन्ती स्तनद्वयम् । (Some mss.) ३ इति कुमारेण सहोर्वशीमुपसर्पति । (R. B.). ४ वच्छे गहिदविज्जो संपदं आउओ कवअहरो संवुत्तो । एस भत्तुणो समक्खं दे णिज्जादिदो मए तुह हत्थे णिक्खेवो । ता विसज्जिदं अत्ताणअं इच्छामि । अवरज्जदि मे अस्समवासधम्मो (B.)

राजा—अम्ब भगवते च्यवनाय मां प्रणिपातय[1] ।

तापसी—एव्वं भोदु । (एवं भवतु ।)

कुमारः—आर्ये सत्यं यदि निवर्तसे तदा मामप्याश्रमं नेतुमर्हसि ।

राजा—अयि वत्स उषितं त्वया पूर्वस्मिन्नाश्रमे । द्वितीयमध्यासितु तव समयः ।

तापसी—जाद गुरुणो वअणं अणुचिठ्ठ । (जात गुरोर्वचनमनुतिष्ठ ।)

कुमारः—तेन हि

यः सुप्तवान् मदङ्के शिखण्डकण्डूयनोपलब्धसुखः ।
तं मे जातकलापं प्रेषय मणि[2]कण्ठकं शिखिनम् ॥ १३ ॥

तापसी—(विहस्य) एव्वं करेमि । सत्थि[3] भोदु तुह्माणं । (एवं करोमि । स्वति भवतु युष्मभ्यम् ।)

[इति निष्क्रान्ता ।]

राजा—कल्या[4]णि

अहं[5] हि पुत्रिणामग्र्यः सत्पुत्रेणामुना तव ।
पौलोमीसंभवेनेव जयन्तेन पुरंदरः ॥ १४ ॥

[उर्वशी स्मृत्वा रोदिति ।]

विदूषकः—किं णु खु तत्तहोदी एक्कवदे अस्सुमुही संवुत्ता । (किं नु खलु तत्रभवती एकपदेऽश्रुमुखी संवृत्ता ।)

राजा—(सावेगम्)

किं सुन्दरि प्ररुदितासि ममोपपन्ने
वंशस्थितेरधिगमान्महति प्रमोदे ।
पीनोन्नत[6]स्तनविसर्पिभिरानयन्ती
मुक्तावलीविरचनापुनरुक्तिमस्रैः ॥ १५ ॥

[बाष्पमस्याः प्रमार्ष्टि]

श्लोक १३–यः शिखण्डकण्डूयनोपलब्धसुखः मदङ्के सुप्तवान् तं जातकलापं मणिकण्ठकं शिखिनं मे प्रेषय ॥ १३ ॥

श्लोक १४–अमुना तव सत्पुत्रेण अद्य अहं पुत्रिणां अग्र्यः पौलोमीसम्भवेन जयन्तेन पुरन्दरः इव ॥ १४ ॥

श्लोक १५–सुन्दरि, वंशस्थितेः अभिगमात् महति प्रमोदे मम उपपन्ने पीनोन्नतस्तनविसर्पिभिः अस्रैः मुक्तावलिविरचनापुनरुक्ति आनयन्ती किं प्ररुदिता असि ॥ १५ ॥

The King : Mother, please convey my Best Respects to His Holiness Chyavana.

The Nun : May it be so.

The boy : O respectable lady , if you are really returning to the hermitage. Please take me there, then.

The King : My dear son, the first stage (*Brahmacharyāśrama*) of your life is now over. It is now time for you to enter upont he next one. (*Gṛhasthāśrama.*)

The Nun : Dear child, please carry out the instructions of your father.

The boy : Then,

Please send to me that peacock Maṇikanthaka by name, who used to sleep on my lap feeling happy when I smoothly touched its crest when his plumage is developed. (13)

The Nun : (*Smilingly.*) I promise to do that. May you all prosper !

(*Exit.*)

The King : O blessed lady,

With this excellent son of thine, I now lead all fathers, as as does Lord Indra with Jayanta born of Paulomi.

[*Recollecting something weeps.*]

Vidūṣaka : Why is His Ladyship shedding tears all of a sudden?

The King : (*Anxiously*),

When I am lost in great rejoicing on securing the continuity of my family, why should you, O beautiful damsel, begin to weep, rendering the wearing of the necklace of pearls redundant, with the tears rolling down your full and plump bosoms ? (15)

(*Wipes off her tears.*)

पाठः । प्रथमाभ्रवृष्ट्या नूतनमेघवर्षेण । 'अभ्रं मेघो वारिवाहः' इत्यमरः । वैद्युतो विद्युत्संबन्धी ॥ १६ ॥

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१ आर्ये तत्रभवते च्यवनाय मत्प्रणाममावेदयिष्यसि । (R. B.). २ शितिकण्ठकं (R. B.) ३ उ०–भअवदि पादवन्दणं करेमि । रा०–भवति (भगवति–R.) प्रणमामि । ताप०–सोत्थि (सव्वाणं–B.) भोदि तुम्ह्याणम् । (R.) इति निष्क्रान्ता । (R. B.). ४ सुन्दरि । (R.). ५ अद्याहं (Pandit, who follows R. B. Mss. support अहं हि). ६ पीनस्तनोपरिनिपातिभिरर्पयन्ती......नां पुनरुक्तामस्त्रैः । (R. B.).

उर्वशी—[१]सुणादु महाराओ। पढमं उण पुत्तदंसणेण विसुमरिदम्हि। दाणिं माहिन्दसंकित्तणेण समओ मह हिअअं आआसेदि। (श्रृणोतु महाराजः। प्रथमं पुनः पुत्रदर्शनेन विस्मृतास्मि। इदानीं महेन्द्रसंकीर्तनेन समयो मम हृदयमायासयति।)

राजा—कथ्यतां समयः।

उर्वशी—अहं पुरा महाराअगहिदहिअआ माहिन्देण आणत्ता। (अहं पुरा महाराजगृहीतहृदया महेन्द्रेण आज्ञापिता।)

राजा—किमिति।

उर्वशी—जदा एसो मम पिअसहो राएसी तुह समुप्पण्णस्स वंसक-मुहं पेक्खिस्सदि तदा तुए भूओवि मम समीवं आअन्तव्वंति। तदो मए महाराअविओअभीरुदाए जादमेत्तो एव्व विज्जागमणिमित्तं भअवदो चवणस्स अस्समपदे[२] अज्जाए सच्चवदीए हत्थे अप्पआसं णिक्खित्तो। अज्ज पिदुणो आराहणसमत्थो संवुत्तोत्ति कलअन्तीए णिज्जादिदो मे दीहाऊ। ता एत्तिओ मे महाराएण संवासो। (यदैष मम प्रियसखो राजर्षिस्त्वयि समुत्पन्नस्य वंशकरस्य मुखं प्रेक्षिष्यते तदा त्वया भूयोपि मम समीपमागन्तव्यमिति। ततो मया महाराजवियोगभीरुतया जातमात्र एव विद्यागमानिमित्तं भगवतश्च्यवनस्याश्रमपद आर्यायाः सत्यवत्या हस्तेऽप्रकाशं निक्षिप्तः। अद्य पितुराराधनसमर्थः संवृत्त इति कलयन्त्या निर्यातितो मे दीर्घायुः। तदेतावान्मे महाराजेन संवासः।)

[सर्वे विषादं रूपयन्ति[३]।]

राजा—(सनिःश्वासम्) अहो सुखप्रत्यर्थिता दैवस्य।

आश्वासितस्य मम नाम सुतोपलब्ध्या
सद्यस्त्वया सह कृशोदरि विप्रयोगः।
व्यावर्तितातपरुजः प्रथमाभ्रवृष्ट्या
वृक्षस्य वैद्युत इवाग्निरुपस्थितोऽयम् ॥ १६ ॥

श्लोक १६–कृशोदरि, सुतोपलब्ध्या आश्वासितस्य नाम मम सद्यः त्वया सह अयं विप्रयोगः प्रथमाभ्रवृष्ट्या व्यावर्तितातपरुजः वृक्षस्य वैद्युतः अग्निः इव उपस्थितः ॥ १६ ॥

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[१] सुणादु महाराओ। अहं पुरा महाराअगहिअहिअआ गुरुसावसंम्ढा महेन्देण अवधी कदुअ अब्भवणुण्णादा। (R. B with variations) [२] पुत्तओ before अज्जाए (R. B.). [३] राजा मोहमुपगच्छति। सर्वे–समस्सदु महाराओ। कञ्चुकी–समाश्वसितु महाराजः। विदूषकः–अब्बह्मण्णं (B. R. slightly differs.)

Urvaśī : Your Majesty, please listen. At first I completely forgot it at the sight of the son. But this reference to Lord Indra painfully reminds me of the condition.

The King : Please let me know what that condition is.

Urvaśī : When formerly my heart was captivated by Your Majesty, Lord Indra ordered me—

The King : What is it ?

Urvaśī : When this dear friend of mine gets the pleasure of the sight of a son born of you, thou shouldst come back to me. Hence being afraid of separation from Your Majesty, I secretly gave him as soon as he was born in charge of the Holiness Satyavati in the hermitage of Chyavana for the acquisition of learning. To-day the long-lived one has been returned to me by her thinking that he is now capable of serving his father. Thus far, indeed, my association with Your Majesty.

(*All gesticulate sorrow.*)

The King : (*Sighfully*) Oh, how antagonistic is fate to happiness !

> When I was made happy with the acquisition of a son, there has befallen on me all of a sudden, O slender waisted damsel, this separation from you, even as the fire of lightning falls upon a tree, just when its sufferings due to heat are removed by the first shower of rain. (16)

विदूषकः । ‘ अत्रभवान्देवराजः स्वयमनुग्राहयितव्यः ’ इत्यपि क्वचित्पाठः ।

नहीति । सुलभः सुप्रापो वियोगो यस्याः सा तादृशी । परवत्ता पराधीनता । ‘ परतन्त्रः पराधीनः परवान् ’ इत्यमरः । शासनं आज्ञारूपम् । सूनौ पुत्रे । ‘ सूनुः पुत्रेऽनुजे रवौ ’ इत्यनेकार्थः । विचरितानि कृतगमनानि मृगयूथानि मृगसमूहा येषु ॥ १७ ॥

नृपपुंगवो नृपश्रेष्ठः । ‘ महोक्षधारितायाम् ’ इत्यपि पाठः । ‘ दम्यवत्सतरौ समौ ’ इति त्रिकाण्डी ।

शमयतीति । गन्धद्वीपो गन्धगजः कलभो बालोऽपि सन्नन्यान्गजाञ्शमयति परिभवति । गन्धगजलक्षणं च –‘ यस्य गन्धं समाघ्राय न तिष्ठन्ति प्रतिद्विपाः । स वै गन्धगजो नाम नृपतेर्विजयावहः ॥ ’ इति । वेगैः ‘ धातोधात्वन्तरप्राप्तिर्विषवेग इति स्मृतः । वचनोक्तैर्विषवेगैरुदग्रं क्रूरम् । भुजङ्गशिशोर्विषं गरलैः प्रभवति मारणसमर्थं भवति । धातवश्च सप्तैव विषवेगा अपि भवन्ति । तल्लक्षणानि च विषतन्त्रे पृथक्पृथङ्निरूपितानि । यथा ‘ वेगो रोमाञ्चमाद्यो रचयति विषजः स्वेदवक्त्रोपशोषौ तस्योर्ध्वस्तत्परौ द्वौ वपुषि जनयतो वर्णभेदप्रवेपौ । यो

विदूषकः—अअं सो अत्थो अणत्थाणुबन्धो[1] संवुत्तो । संपदं तक्केमि तत्तभवदा[2] वक्कलं गेण्हिअ तवोवणं गन्दव्वंति। (अयं सोऽर्थोऽनर्थानुबन्धः संवृत्तः । सांप्रतं तर्कयामि तत्रभवता वल्कलं गृहीत्वा तपोवनं गन्तव्यमिति ।)

उर्वशी—मंपि मन्दभाइणिं किदविणअस्स पुत्तस्स लाभाणन्तरं सग्गारोहणेण अवसिदकज्जं[3] महाराओ समत्थेदि । (मामपि मन्दभागिनीं कृतविनयस्य पुत्रस्य लाभानन्तरं स्वर्गारोहणेनावासितकार्यां महाराजः समर्थयते ।)

राजा—सुन्दरि मा मैवम् ।

न हि सुलभवियोगा कर्तुमात्मप्रियाणि
प्रभवति परवत्ता शासने तिष्ठ भर्तुः ।
अहमपि तव सूनावायुषि[4] न्यस्तराज्यो
विचरितमृगयूथान्याश्रयिष्ये वनानि ॥ १७ ॥

कुमारः—नार्हति तातः पुंगव[5]धारितायां धुरि दम्यं नियोजयितुम् ।

राजा—अयि वत्स[6]

शमयति गजानन्यान्गन्धद्विपः कलभोपि स-
न्भवति सुतरां वेगोदग्रं भुजङ्गशिशोर्विषम् ।
भुवमधिपतिर्बालावस्थोप्यलं परिरक्षितुं
न खलु वयसा जात्यैवायं स्वकार्यसहो भरः ॥ १८ ॥

लातव्य[9] मद्वचनादमात्यपरिषदं ब्रूहि संभ्रियतामायुषो राज्याभिषेक[10] इति ।

कञ्चुकी—यदाज्ञापयति देवः । (इति दुःखितो निष्क्रान्तः)

[सर्वे दृष्टिप्रविघातं रूपयन्ति ।]

राजा—(आकाशमवलोक्य ।) किं नु खलु निरभ्रे विद्युत्संपातः ।

उर्वशी—(विलोक्य ।) अम्मो भअवं णारदो । (अहो भगवान् नारदः ।)

श्लोक १७–सुलभविप्रयोगा परवत्ता आत्मप्रियाणि कर्तुं न प्रभवति । भर्तुः शासने तिष्ठ । तव सूनौ आयुषि न्यस्तराज्यः अहम् अपि विचरितमृगयूथानि वनानि आश्रयिष्ये ॥ १७ ॥

श्लोक १८–कलभः अपि सन् गन्धद्विपः अन्यान् गजान् शमयति । भुजङ्गशिशोः विषं सुतरां वेगोदग्रं भवति । बालावस्थः अपि अधिपतिः भुवं परिरक्षितुं अलम् । स्वकार्यसहः अयं भारः जात्या एव न खलु वयसा ॥ १८ ॥

वेगः पञ्चमोऽसौ नयनविवशतां कण्ठभङ्ग च हिक्कां षष्ठो निःश्वासमोहौ वितरति च मृतिं सप्तमो भक्षकस्य ॥ ' इति । एवं बालावस्थोऽप्यधिपती राजा भुवं परिरक्षितुम् अलं समर्थः खलु । यतोऽयं गन्धगजादेर्गणः समुदायो वयसा तारुण्यादिना

Vidūṣaka : Oh ! This is how this incident has brought in its wake a series of misfortunes ! I would now suggest that Your Honour should renounce the world and repair to a penance-grove.

Urvaśī : Your Majesty would consider me also, unfortunate that I am, as having accomplished my object, when I fly back to the heavenly world after having secured a fully educated son.

The King : O fair lady, please do not think so. Service, in which separation is easy has not the power of accomplishing whatever is dear to oneself. Please, therefore, carry out the orders of your master. With the responsibility of administration entrusted to your son Āyus, I also would enter the forest in which the herds of deer wander about. (17)

The boy : Father, please do not harness an inexperienced bullock to a yoke, so far carried by an experienced bull.

The King : My dear son,

A lordly elephant, though young, is capable of smashing other elephants. A young cobra possesses venom very deadly in its effect. A King, though young, can protect the universe. The ability to discharge one's duty is innate in one and has no relationship with one's age. (18)

Lātavya, please speak to the cabinet in my name to make arrangements for the coronation of Prince Āyus.

The Chamberlian : As Your Majesty orders.

[*Exit, full of sorrow*]

(*All gesticulate obstruction in their view*)

The King : (*Looking into the space*). How can there be a flash of lightning in the cloudless sky ?

Urvaśī : Oh, His Holiness Nārada.

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१ ०बन्धी (–न्धो B.) त्ति तक्केमि । (R. B.). २ अत्तभवं देवराओ सअं अणग्गहिदव्वो (R's alternative reading). ३ हा हदम्हि मन्दभाआ (°भाइणी B.) किदविणअस्स पुत्तअस्स लम्भाणन्तरं सग्गारोहणेण अवसिदकज्जं विप्पओअमुहिं महाराओ समत्थइस्सदि । (R. B.); अवसिदकज्जं विप्पओअमुहिं is evidently a marginal gloss copied into thc text, aeeording to Pandit ४ °वद्य विन्यस्य राज्यम् । (R. B.). ५ नृप० (R.); महोक्षधारितायां is a reading mentioned by R. and aaopted by B. ६ वत्स मा मैवम् (R. B.). ७ प्रभवनितरां Nir तरां (R. B.). ८ गणः । (R. B.). ९ आर्य लातव्य । कञ्चुकी–आज्ञापयतु देवः । राजा– (R. B.). १० सम्भ्रियन्तां कुमारस्यायुषो राज्यभिषेकसम्भाराः । some mss.

राजा—अये[1] भगवान् नारदः । य एष–

गोरोचनानिकषपिङ्गजटाकलापः
संलक्ष्यते शशिकलामलवीतसूत्रः ।
मुक्तागुणातिशयसंभृतमण्डनश्री–
र्हेमप्ररोह इव जङ्गमकल्पवृक्षः ॥ १९ ॥

अर्घ्यमस्मै ।

उर्वशी—(यथोक्तमादाय ।) इअं भअवदे अरिहणा[2] । (इयं भगवतेऽर्हणा ।)

[ततः प्रविशति नारदः]

नारदः—विजयतां मध्यमलोकपालः ।

राजा—(उर्वशीहस्तादर्घ्यमादायावर्ज्य ।) भगवन्नभिवादये ।

उर्वशी—भअवं पणमामि । (भगवान् प्रणमामि ।)

नारदः—अविरहितौ दम्पती भूयास्ताम् ।

राजा—(आत्मगतम् ।) अपि नामैवं स्यात् । (प्रकाशम् । कुमारमाश्लिष्य ।) वत्स भगवन्तमभिवादयस्व ।

नारदः—आयुष्मानेधि ।

राजा—अयं विष्टरोनुगृह्यताम् ।

[नारदस्तथोपविष्टः । सर्वे नारदमनूपविशन्ति ।]

नारदः[3]—राजन् श्रूयतां महेन्द्रसंदेशः ।

राजा—अवहितोऽस्मि ।

नारदः—प्रभावदर्शी मघवा वनगमनाय कृतबुद्धिं भवन्तमनुशास्ति ।

राजा—किमाज्ञापयति ।

नारदः—त्रिकाल[4]दर्शिभिर्मुनिभिरादिष्टः सुरासुरसंगरो भावी । भवांश्च सांयुगीनः सहायो नः । तेन त्वया न शस्त्रं संन्यस्तव्यम् । इयं चोर्वशी यावदायुस्तव सहधर्मचारिणी भवत्विति ।

उर्वशी—(अपवार्य) अम्महे सल्लं मे हिअआदो अवणीदं विअ । (अहो शल्यं मे हृदयादपनीतमिव ।)

राजा—परवान[5]स्मि देवेश्वरेण ।

श्लोक १९–गोरोचनानिकषपिङ्गजटाकलापः शशिकलामलवीतसूत्रः (नारदः) मुक्तागुणातिशयसम्भृतमण्डनश्रीः हेमप्ररोहः जङ्गमकल्पवृक्षः इव संलक्ष्यते ॥ १९ ॥

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१ (निपुणं विलोक्य) अये (R.). २ इदं भअवदो अग्घं । अच्चणा (some mss.); अअं भअवदो अघ्घो । (R.).

The King : Really it is His Holiness Narada!

With his mass of matted hair as tawny as the lines on the touchstone of Gorochanā and with his sacred thread as white as the digit of the moon, as though resembles the moving wish-yielding tree, possessing golden branches and with its splendid decoration. Provided by excellent pearly wreaths. (19)

Bring the materials of reception for His Holiness.

Urvaśī : (*Bringing the required materials*) Here are the materials of worship for His Holiness.

(*Then enters Nārada*)

Nārada : Victory to the Ruler of the terrestrial world.

The King : (*Taking from Urvaśī the materials of worship and offering them*), Your Holiness, I bow to you.

Urvaśī : Your Honour, I offer my homage to you.

Nārada : May the husband and wife ever remain unseparated.

The King : (*To himself*) Would this come to pass! (*Aloud touching the Prince,*) Dear son, bow to His Holiness.

The boy : Your Honour, Āyus the son of Urvaśī, offers his obeisance to you.

Nārada : May you live long!

The King : May it please Your Holiness to occupy this seat.

(*Nārada occupies the seat* : *all occupy their seats after him.*)

Nārada : Your Majesty, please listen to the message of Lord Indra.

The King : I am all attention.

Nārada : Indra, visualising everything through supernatural powers, advises you, now bent upon reparing to the forest.

The King : What does he command ?

Nārada : Sages, divining into the past, the present and the future, have predicted that there would shortly be a war between the Gods and the Demons. Your Honour, adept in warfare is our ally. Do not, therefore, give up your arms. As long as you live, this Urvaśī shall be your legally-wedded wife.

Urvaśī : (*Aside*), Ah! I am relieved of a painful thing as it were.

The King : I am entirely at the disposal of Indra.

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३ Before नारद's speech R. & B. add : राजा–(सविनयम्) भगवन् क्रमागमनप्रयोजनम् । ४ त्रैलोक्यदर्शिभिरादिष्टसुरासुरविमर्दो भावी । भवांश्च सांयुगीनः सहायस्तेन न त्वया शस्त्रसंन्यासः कार्यः । इयं चोर्वशी यावदायुस्ते धर्मचारिणी भवत्विति । (R. B.). ५ परमनुगृहीतोऽस्मि परमेश्वरेण । (R. B.).

नारदः——युक्तम् ।

[1]त्वत्कार्यं वासवः कुर्यात्त्वं च तस्येष्टमाचरेः ।
सूर्यः समेधयत्यग्निमग्निः सूर्यं च तेजसा ॥ २० ॥

(आकाशमवलोक्य ।) [2]रम्भे उपनीयतां स्वयं महेन्द्रेण संभृतः कुमारस्यायुषो यौवराज्याभिषेकः ।

[प्रविष्टा यथोक्तहस्ता अप्सरसः ।]

अप्सरसः——भअवं इमे अभिसेअसंभारा । (भगवन्नेतेऽभिषेकसंभाराः ।)

नारदः——उपवेश्यतामायुष्मान्भद्रपीठे ।

रम्भा——इदो वच्छ । (इतो वत्स ।) (कुमारमुपवेशयति)

नारदः——(कुमारस्य शिरसि कलशमावर्ज्य ।) रम्भे निर्वर्त्यतां शेषो विधिः ।

रम्भा——(यथोक्तं निर्वर्त्य ।) वच्छ पणम भअवन्तं मादापिदरे अ । (वत्स प्रणम भगवन्तं मातापितरौ च ।)

[कुमारो यथाक्रमं प्रणमति ।]

नारदः——स्वस्ति भवते ।

राजा——[3]कुलधुरन्धरो भव ।

उर्वशी——पिदुणो आराधइत्तओ होहि (पितुराराधयिता भव ।)

[नेपथ्ये वैतालिकौ ।]

श्लोक २०-वासवः त्वत्कार्यं कुर्यात् त्वं च तस्य इष्टम् आचरेः । सूर्यः तेजसा अग्निं समेधयति अग्निः च सूर्यं तेजसा समेधयति ॥ २० ॥

स्वकार्यसहो निजकार्यकरणसमर्थो न किंतु जात्यैव स्वकार्यनिर्वहणसमर्थः इत्यर्थः ॥ १८ ॥

संश्रियतां क्रियताम् । गोरोचनेति । गोरोचनाया निकषः कषाणषाणः लक्षणया तत्स्था रेखाः तद्वत्पिङ्गो जटाकलापो जटासमूहो यस्य । शशिकलावदमलं शुभ्रं वीतसूत्रमुपवीतं तस्य । मुक्तागुणैर्मौक्तिकसरैरतिशयेनात्यन्तसंभृता कृता मण्डनश्रीभूषणशोभा यस्य । तथा हैमा हेमसंबन्धिनः । सौवर्णा इत्यर्थः । प्ररोहा निजजटा यस्यैतादृशो जङ्गमकल्पवृक्ष इव संलक्ष्यते । 'मूल्ये पूजाविथावर्धः ।' इति त्रिकाण्डी ॥ १९ ॥

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[1] तव कार्यमसौ कुर्यात्त्वं च तस्येष्टकार्यकृत् । सूर्यः संवर्धयत्यग्निमग्निः सूर्यं स्वतेजसा ॥ (R. B.). [2] रम्भे आनीयतां कुमारस्यायुषो यौवराज्याभिषेकाय महेन्द्रेण संभृतः संभारः । (some mss.)... °ताम् मन्त्रेण सम्भृतः कुमारस्याभिषेकः (R. B.). [3] वंशवर्धनः । (B.).

Nārada : It is but proper.

Indra should help you. You should, on your part, fulfil whatever he desires. The Sun enkindles the fire and the fire the Sun with its heat. (20)

(*Looking up into the sky*) Rambhā, please bring here the materials for crowning Prince Āyus as heir-apparent ordered by Lord Indra himself.

(*Then enter the celestial Nymphs with materials in their hands as stated.*)

Nymphs : Your Holiness, here are the materials for the installation ceremony.

Nārada : Let the long-lived one occupy the auspicious seat.

Rambhā : This way, dear child. (*She seats the Prince.*)

Nārada : (*Sprinking the holy water from the picter on the head of the prince*), Rambhā, please finish the rest of the ceremony.

Rambhā : (*Doing as desired,*) Dear boy, salute His Holiness and your parents.

(*The Prince bows down in order*)

Nārada : May it fare well with you.

The King : Be the leader of the family.

Urvaśī : May you gladden your father.

(*Two bards behind the curatin.*)

आयुष्मानेधि दीर्घायुर्भव । विष्टरमासनम् । 'विष्टरः कुशलमुष्टौ स्यादासनेऽपि महीरुहे' इति मुक्तावली । प्रभावेण पश्यति तच्छीलः । त्रिकालदर्शिभिस्त्रिकालविद्भिर्भावी भविष्यत्सुरासुरविमर्दो देवदानवसङ्ग्राम आदिष्टः कथितः । संयुगे युद्धे साधुः सांयुगीनः । 'सांयुगीनो रणे साधुः इति त्रिकाण्डी । शस्त्रन्यासः शस्त्रत्यागः । यावदायुर्यावज्जीवम् ॥

त्वत्कार्यमिति । वासवः इन्द्रः । इष्टानि कार्याणि करोति तादृशः । अग्नितेजो हि दिने सूर्यमनुप्रविशति रात्रौ सूर्यतेजोऽग्निमिति पौराणी प्रसिद्धिः ॥ २० ॥

रम्भा । अयमस्याभिषेकसंभारः । संभारो विल्ववल्मीकमृत्तिकादिसामग्री । भद्रपीठं हेमादिमयं आसनम् । भद्रासनलक्षणं चोक्तं—देवीपुराणे—हैमं च राजतं ताम्रं क्षीरवृक्षमयं च वा । भद्रासनं प्रकर्तव्यं सार्धहस्तसमुच्छ्रितम् । सपादहस्तमानं च राज्ञो माण्डलिकान्तरात् ॥' वराहसंहितायां च 'त्रिविधस्तयोच्छ्रायो हस्तः पादाधिकोऽर्धयुक्तश्च । माण्डलिकानन्तर चित्समस्तराज्यार्थिनां शुभदाः ॥' इति 'पितुरस्य वचनानि भवन्तु' इत्यपि क्वचित्पाठः । यद्यत्पित्रैतच्छुभमुच्यते तत्तदस्य भवत्वित्यर्थः ॥

अमरमुनिरिति । बोधनो बुधः । 'ऐन्दवस्य' इतिपाठेऽप्यर्थः स एव । देवो

प्रथमः—विजयतां युवराजः ।

अमरमुनिरिवात्रिर्ब्रह्मणो[1]त्रेरिवेन्दु-
बुंध इव शिशिरांशोर्बोधनस्येव देवः ।
भव पितुरनुरूपस्त्वं गुणैर्लोककान्तै-
रतिशयिनि समाप्ता वंश एवाशिषस्ते ॥ २१ ॥

द्वितीयः—

तव पितरि पुरस्तादुन्नतानां स्थितेस्मिन्
स्थितिमति च विभक्ता त्वय्यनाकम्प्यधैर्ये ।
अधिकतरमिदानीं राजते राज्यलक्ष्मी-
र्हिमवति जलधौ च [2]व्यस्ततोयेव गङ्गा ॥ २२ ॥

अप्सरसः—(उर्वशीमुपेत्य) दिट्ठिआ[3] पुत्तस्य जुवराअसिरीए भत्तुणो अविरहेण वड्ढसि । (दिष्ट्या पुत्रस्य युवराजश्रिया भर्तुरविरहेण वर्धसे ।)

उर्वशी—साहारणो एसो अम्भुदओ ([4]कुमारं हस्ते गृहीत्वा ।) एहि वच्छ जेट्ठमादरं अभिवन्देहि । (साधारण एषोभ्युदयः । (कुमारं हस्ते गृहीत्वा ।) एहि वत्स ज्येष्ठमातरमभिवन्दस्व ।)

[कुमारः प्रतिष्ठते ।]

नारद[5]ः—तिष्ठ समये तत्रभवत्याः समीपं गच्छसि ।

आयुषो यौवराज्यश्रीः स्मारयत्यात्मजस्य ते ।
अभिषिक्तं महासेनं सैनापत्ये मरुत्वता ॥ २३ ॥

राजा—एवमनुगृहीतो भगवता कथं न योग्यो भविष्यति ।

नारदः—किं ते भूयः पाकशासनः प्रियं करोतु ।

श्लोक २१–अमरमुनिः अत्रिः ब्रह्मणः इव, इन्दुः अत्रेः इव, बुधः शिशिरांशोः इवः, देवः बोधनस्य इव, त्वं लोककान्तैः गुणैः पितुः अनुरूपः भव । ते अतिशयिनि वंशे आशिषः समाप्ताः (एव) ॥ २१ ॥

श्लोक २२–उन्नतानां पुरस्तात् स्थिते अस्मिन् तव पितरि, अनाकम्प्यधैर्ये स्थितिमति च त्वयि विभक्ता राजलक्ष्मीः अधिकतरं इदानीं राजते । हिमवति जलधौ च व्यस्ततोया गङ्गा इव ॥ २२ ॥

श्लोक २३–ते आत्मजस्य आयुष्यः यौवराज्यश्रीः मरुत्वता सैनापत्ये अभिषिक्तं महासेनं मां स्मारयति ॥ २३ ॥

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[1] स्रष्टुः (R. B.). [2] प्राप्त° (B.). [3] दिट्ठिआ प्पिअसही पुत्तअस्स जुअराअसिरिं पेक्खिअ भत्तुणो अविरहेण वढ्ढिदि । (R. B.). [4] some mss. assign from कुमारं up to °वन्देहि to रम्भा. [5] **राजा**–तिष्ठ । सममेव तत्रभवत्याः समीपं यास्यामस्तावत् । (B.) also Pandit; we follow the overwhelming mss. evidence.

First : May Your Highness be victorious.

May you emulate your father with your qualities pleasing to your subjects, as the divine sage Atri was worthy of Brahmā, the Moon of Atri, Budha of the cool-rayed one, and His Majesty of Budha. All blessings have reached their climax in your highly esteemed family. (21)

Second : The royal splendour shared by your father, who heads the exalted ones, and you mindful of your duty and of undaunted courage, now shines all the more like the river Ganges with its waters distributed between the Himālaya and the ocean. (22)

Nymphs : (*Approaching Urvaśī*) Congratulations to you upon your son attaining the status of an heir-apparent and your non-separation from your Lord.

Urvaśī : This good-fortune is shared by us all. (*Taking the Prince by the hand*) Come, dear son, salute your eldest mother.

(*The Prince moves.*)

Nārada : Please wait, you will approach Her Majesty at the proper time.

This splendour of the installation of Āyus as heir-apparent surely reminds me of Mahāsena being installed as Commander-in-chief by Indra. (23)

The King : When blessed by Your Holiness, can he be unworthy (*of this honour*) ?

Nārada : With what further favour do you expect Indra to bless you ?

राजा । पुरूरवा इत्यर्थः । ‘ राजा भट्टारको देवः ’ इत्यमरः । अनुरूपो योग्यः । अतिशयिनि सर्वोत्कषशालिनी ते वंशे कुले एव समस्ता आशिषः । सन्तीति शेषः । स्रष्ट्रादिपुरूरवः । पर्यन्तेष्वखिलपूर्वपूर्वगुणसमूहो यथाभूत्तथा त्वय्यपि भूयादिति भावः ॥ २१ ॥

तव पितरीति । उन्नतानां महताम् । स्थितिमति मर्यादायुक्ते । अन्तकम्पधैर्येऽनुच्छेद्यचेतः स्थैर्यशालिनि । राजते शोभते ॥ २२ ॥

आयुषो यौवराज्येति । स्मारयति स्मृतिगोचरी करोति । महासेनं कार्तिकेयम् । कार्तिकेयो महासेनः ’ इति त्रिकाण्डी । सेनापतेर्भावः सैनापत्यम् । मरुत्वता इन्द्रेण । ‘ इन्द्रो मरुत्वान् ’ इत्यमरः ॥ २३ ॥

पाकशासनः इन्द्रः ।

परस्परेति । संश्रयः आश्रयः । संगतं मिलनम् । उद्भूतये उत्कृष्टभूतै ॥ २४ ॥

राजा—यदि मे मघवा प्रसन्नः किमतः परमिच्छामि । तथापीदमस्तु ।

[भरतवाक्यम्]

परस्परविरोधिन्योरेकसंश्रयदुर्लभम् ।
संगतं श्रीसरस्वत्योर्भूतयेस्तु सदा सताम्[१] ॥ २४ ॥

[इति निष्क्रान्ताः सर्वे ।]

विक्रमोर्वशीये पञ्चमोऽङ्कः समाप्तः ।

॥ समाप्तमिदं विक्रमोर्वशीयं नाटकम् ॥

श्लोक २४–परस्परविरोधिन्योः श्रीसरस्वत्योः एकसंश्रयदुर्लभं सङ्गतं सतां भूतये सदा अस्तु ॥ २४ ॥

अपि च । सर्वस्तरतु दुर्गाणि सर्वोभद्राणि पश्यतु । सर्वः कामानवाप्नोतु सर्वः सर्वत्र नन्दतु इत्यपि श्लोकः । दुर्गाणि दुःखानि । भद्राणि कल्याणानि । 'स्वश्रेयसं शिवं भद्रं कल्याणं' इत्यमरः । कामानभिलाषान् । 'कामोऽभिलाषः' इत्यमरः । सर्वत्र सर्वस्मिन्स्थले सर्वस्मिन्काले च नन्दत्वानन्दं प्राप्नोतु ।।

श्रीश्रिम्बेकरवंशभूषणमणिः श्रीतानभट्टात्मजः
श्रीमद्दीक्षितरङ्गनाथविबुधो धीरो धराविश्रुतः ।
श्रीनारायणबालकृष्णकृतिनौ जज्ञे तनूजौ स्फुर–
द्विद्वद्वादिकरीन्द्रकुम्भसरणीसंचारिपञ्चाननौ ॥ १ ॥
सर्वतन्त्रस्वतन्त्रश्रीबालकृष्णतनूद्गतौ ।
श्रीवेणीमाधवबुधरङ्गनाथाभिधौ सुतौ ॥ २ ॥
व्योमकेशपुटभेदनवासी जानकीशपदपद्ममिलिन्दः ।
रङ्गनाथ इममाशु वितेने प्रीतये रघुवरस्य निबन्धम् ॥ ३ ॥
कृतेयं विक्रमोर्वश्या रङ्गनाथमनीषिणा ।
प्रकाशिका काशिकादि पत्तनेषु प्रकाशताम् ॥ ४ ॥
प्रेक्षाविशेषमथनेन वितर्कदाम्ना ।
भूम्ना परोपकृतये विबुधेश्वराणाम् ।
साहित्यसागरत एष समाचकर्ष
ग्रन्थं सुधाधिककथं किल रङ्गनाथः ॥ ५ ॥

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[१] भूयादुद्भूतये सताम् । (R. B.).

The King : What more can I wish for when Indra is thus pleased with me ? However, let us hope for this —

May the union rarely discernible in one place of the goddesses
of Wealth and Learning, antagonistic to each other, bring
about the prosperity of the good. (24)

(*Exit All.*)

End of Act V.

पौरोभाग्यनिवेशिताशयवतामापाततः पश्यता–
मामूलं कलुषैकसंग्रहकृतामात्मस्तुतिं कुर्वताम् ।
किं नः कार्यमनार्यसंगतिमतामास्तामिह श्रीमता–
मानन्दोत्कलिकाविकासितहृदां प्रेमैकदृष्टिः सताम् ॥ ६ ॥
नयनधरणि भूभृद्भूमिते (१७१२)ऽब्दे नभस्ये
ऽसितदल इह नागानां तिथावर्कवारे ।
सुरभिषगधिदैवत्येऽपि मे वृद्धि योगे–
ऽकृत कृतमतिरेनं रङ्गनाथः प्रपूर्णम् ॥ ७ ॥
इत्थं सत्पदबन्धुरा गुणधुरा धाराधरालंकृतेः.
सारा संसृति सागरान्तरमिता मोदोलसन्नागरा ।
द्योतत्कान्ति भराचिराद्विरचिता श्रीरङ्गनाथाह्वये -
नेयं भाववता भवत्वविरतं वामोदिनी भामिनी ॥ ८ ॥
यदालिखापयदिदं रङ्गनाथस्तदाकिल ।
ऋषीन्द्वद्रिधराधीराः समवेता बभूविरे ॥
श्रिम्बेकरोपनामश्रीरङ्गनाथतनूजनैः ।
श्रीबालकृष्णविदुषो जगज्जानातु पुस्तकम् ॥ ९ ।
इति श्रीमद्यायजूकप्रवरश्रिम्बेकरमौनिवंशो–
त्तंसरङ्गनाथदीक्षितकुक्षिजबिन्दुवृन्दपुरंदर–
श्रीबालकृष्णभट्टाङ्गोद्गतरङ्गनाथविरचितायां
विक्रमोर्वशीप्रकाशिकायां पञ्चमाङ्कोन्मेषः ॥

APPENDIX I.

(Additional Prākṛt passages read by some mss.,
R. and B. with some variations.)

चतुर्थोऽङ्कः ।

पृ. ९६–२ [नेपथ्ये सहजन्याचित्रलेखयोः प्रावेशिक्याक्षिप्तिका ।]

पिअसहिविओअविमणा सहिं हंसी वाउला समुल्लवइ ।
सूरकरफंसविअसिअतामरसे सरवरूसङ्गे ॥ १ ॥

[ततः प्रविशति सहजन्या चित्रलेखा च ।]

चित्रलेखा—(प्रवेशान्तरं द्विपदिकया दिशोऽवलोक्य)

सहअरिदुक्खालिध्धअं सरवरअम्मि सिणिद्धअं ।
वाहोवग्गिअणअणअं तम्मइ हंसीजुअलअं ॥ २ ॥

पृ. ९८–१४ [अनन्तरे जम्भलिका ।]

सहअरिदुक्खालिध्धअं सरवरअम्मि सिणिद्धअं ।
अविरलवाहजलोल्लअं तम्मइ हंसीजुअलअं ॥ ३ ॥

पृ. ९८–२० [अनन्तरे खण्डधारा]

चिन्तादुम्मिअमाणसिआ सहअरिदंसणलालसिआ ।
विअसिअकमलमणोहरए विहरइ हंसी सरवरए ॥ ४ ॥

पृ. ९८–२४ [नेपथ्ये पुरूरवसः प्रावेशिक्याक्षिप्तिका ।]

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१ प्रियसखीवियोगविमनाः सखीं हंसी व्याकुला समुल्लपति ।
सूर्यकरस्पर्शविकसिततामरसे सरोवरोत्सङ्गे ॥

२ सहचरीदुःखालीढं सरोवरे स्निग्धम् ।
वाष्पाववल्गितनयनं ताम्यति हंसीयुगलम् ॥

३ सहचरीदुःखालीढं सरोवरे स्निग्धम् ॥
अविरलवाष्पजलार्द्रं ताम्यतिं हंसीयुगलम् ॥

४ चिन्तादूनमानसिका सहचरीदर्शनलालसिका ।
विकसितकमलमनोहरे विहरति हंसी सरोवरे ॥

श्लोक १–सूर्यकरस्पर्शविकसिततामरसे सरोवरोत्सङ्गे प्रियसखीवियोगविमनाः व्याकुला हंसी सखीं समुल्लपति ॥ १ ॥

श्लोक २–सहचरीदुःखालीढं स्निग्धं वाष्पाववल्गितनयनं हंसीयुगलं सरोवरे ताम्यति ॥ २ ॥

श्लोक ३–सहचरीदुःखालीढं स्निग्धम् अविरलबाष्पजलार्द्रं हंसीयुगलं सरोवरे ताम्यति ॥ ३ ॥

श्लोक ४–चिन्तादूनमानसिका सहचरीदर्शनलालसिका हंसी विकसितकमलमनोहरे सरोवरे विहरति ॥ ४ ॥

APPENDIX I

ACT IV

(*Behind the curtain an Akṣiptikā song announcing Sahajanyā and Chitralekhā.*)

Distracted at the separation from her friend and feeling agitated the female swan is bewailing to her friend on the surface of the lake the lotuses in which have bloomed up at the touch of the solar rays. (1)

(*Then enter Sahajanyā and Chitralekhā*).

Chitralekhā : (*On entering, looking about singing the dvipadikā song*).

A pair of female swans affectionate but overpowered with sorrow for the companion is pining away on the surface of the lake with fearful eyes. (2)

(*Then a Jambhalikā song*).

A pair of female songs, affectionate but overpowered with grief for the companion, is pining away on the surface of the lake wetted with continuous flow of tears. (3)

(*Then a Khandadhārā song*).

The female swan, with her mind torn with anxiety and eager for the sight of her companion is moving about in the lake charming with the fully-opened lotuses. (4)

चतुर्थोऽङ्कः ।

सहजन्याचित्रलेखयोः उर्वशीसख्योः प्रवेशसूचकां आक्षिप्तिकाभिधां गीतिमुपक्षिपति । पिअसहीति । सखीं सखीति वा । उर्वशीविरहद्रूनचेताः सहजन्योपेता विव्हला कासारोपान्तोपविष्टा चित्रलेखा विलपति इत्यर्थः । सखीं सहजन्यां प्रति सखी चित्रलेखा वदति इत्यर्थ इति वा । रविकरसंपर्क संजातविकास रक्तसरोजवन्मत्सख्याः कदा नु भर्तृसंदर्शनादिजनितं सुखं संपत्स्यत इति सरोविशेषणध्वनिः । आक्षिप्तिकालक्षणमाह भरतः–‘ चञ्चत्पुटादितालेन मार्गत्रयविभूषिता । आक्षिप्तिका स्वरपदग्रथिता कथिता बुधैः ॥ ’ इति । पात्रप्रवेश एवैतस्या निवेशः । गाथा छन्दः । तल्लक्षणं च पिङ्गले—‘ पढमं बारह मत्ता बीए अट्ठारहेण संजुत्ता । जह पढमं तह तीअं दहपञ्चविसूहिआ गाहा ॥ ’ इति । दशपञ्चेत्यर्थाच्चतुर्थचरणे पञ्चदशमात्राविभूषिता भवतीत्यर्थः । विशेषान्तरं च तत्रैव—‘ सत्तगणादीहन्ता जो ण लहू छट्ठुणेय जो विसमो । तह गाहे विइ अद्धे छट्ठं लहुअं विआणेहु ॥ ’ इति । गणचतुष्कलः । प्राकृतपद्येन जगणः षष्ठः । छट्ठं लहुअमिति । एको लघुरेव षष्ठो गणः कार्य इत्यर्थः । विषमे जगणाभावः । अन्ते गुरुश्चात्राप्यावश्यक इति हृदयम् ॥१॥

गहणं गइन्दणाहो पिअविरहुम्माअपआलिअविआरो ।
विसइ तरुकुसुमकिसलअभूसिअणिअदेहपब्भारो ।। ५ ।।

पृ. ९८–२५ [लोष्ठं गृहीत्वा हन्तुं धावन् । अनन्तरे द्विपदिकया दिशोऽवलोक्य ।]

हिअआहिअपिअदुक्खओ सरवरए धुदपक्खओ ।
वाहोवग्गिअणअणओ तम्मइ हंसजुआणओ ।। ६ ।।

पृ. १००–५ [इति मूर्छितः पतति । द्विपदिकयोत्थाय निःश्वस्य ।]

मइ जाणिअ मिअलोअणि णिसअरु कोइ हरेइ ।
जाव णु णवतलि सामल धाराधरु वरिसेइ ।। ७ ।।

पृ. १००–१४ [अनन्तरे चर्चरी ।]

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५ गहनं गजेन्द्रनाथः प्रियाविरहोन्मादप्रकटितविकारः ।
विशति तरुकुसुमकिसलयभूषितनिजदेहप्राग्भारः ।।
६ हृदयाहितप्रियादुःखः सरोवरे धुतपक्षः ।
बाष्पाववल्गितनयनस्ताम्यति हंसयुवा ।।
७ मया ज्ञातं मृगलोचनीं निशाचरः कोऽपि हरति ।
यावन्नु नवतडिच्छ्यामलो धाराधरो वर्षति ।।

श्लोक ५–प्रियाविरहोन्मादप्रकटितविकारः तरुकुसुमकिसलियभूषितनिजदेहप्राग्भारः गजेन्द्रनाथः गहनं प्रविशति ।। ५ ।।

श्लोक ६–हृदयाहितप्रियदुःखः धुतपक्षः बाष्पाववल्गितनयनः हंसयुवा सरोवरे ताम्यति ।। ६ ।।

श्लोक ७–कः अपि निशाचरः मृगलोचनां हरति (इति) मया ज्ञातं यावत् तु नवतडिच्छयामलः धाराधरः वर्षति ।। ७ ।।

द्विपदिकया दिशोऽवलोक्येति । द्विपदिकाख्यगीतिविशेषेण दिगवलोकनं विधायाग्रिमां गाथां पठति इत्यर्थः । दिशः अवलोक्य द्विपदिकाख्यगीत्या वदति इत्यर्थोवा । तल्लक्षणं चाह भगवान्भरतभुनिः । शुद्धा खण्डा च मात्रा च संपूर्णेति चतुर्विधा । द्विपदी करणाख्येन तालेन परिगीयते ।। पादे छः पञ्चभागोऽन्ते (?) न जौ षष्ठद्वितीयकौ चतुर्भिरीदृशैः पादैः शुद्धा द्विपदिकोच्यते ।। अर्धान्तेऽन्ये स्वरानाहुः खण्डा स्याच्छुद्धयार्यया । षष्ठेनैकेन गुरुणा मात्राद्विपदिका मता । ज्ञेया शुद्धेव संपूर्णा गुरुणान्तेऽधिकेन तु ।। ' इति हंसीयुगलान्योत्क्या स्वपीडातिशयं वर्णयति । सहअरीति । अपवल्गितमुपप्लुतम् । ताम्यति ग्लानिं भजते ।। २ ।।

अनन्तरे जम्भलिका इति । जम्भलिका गीतिविशेषः । तथा चाह भरतः– उद्गाहो द्विः सकृद्वैकखण्डो द्विःशकलोऽथवा । यत्र ध्रुवो द्विराभोगो ध्रुवे मुक्तिः स जम्भकः ।। इति । एतस्यैवं नाम जम्भलिकेति मतङ्गमतम् । ध्रुवे मुक्तिरहिता

(*Behind the curtain, an Ākṣkiptikā song announcing Purūravas*).

The lord of the elephants, matamorphosed on account of insanity caused by separation from his mate and with his body decked with flowers and foliage of trees, is now entering the forest. (5)

(*Picking up a plod of earth runs to strike : thereafter looks about singing a dvipadikā song*).

A young swan, full of grief for his beloved, with fluttering wings and eyes bedewed with tears is pining away in the lake. (6)

(*He drops down unconscious : rising up again, singing a dvipadikā and sighing*).

I thought it was some demon, abducting the deer-eyed damsel, but it was only a cloud dark with fresh lightning that was showering rain. (7)

पूर्वोक्तलक्षणलक्षिता सा' इति श्रीमद्भट्टसोमचरणाः । पुनः 'सहचरि' इत्येव पठति तृतीयचरणपरिवर्तनेन । अविरलवाहजलोल्लअं अविरलबाष्पजलार्द्रम् । ओल्लअमित्यार्द्रे देशी ॥ ३ ॥

अनन्तरे खण्डधारा । इति । खण्डधाराख्यो गीतिविशेषः । तल्लक्षणं तु– यद्गीतं गुणकार्या च रागेण क्रीडकेन च । तालेन सा खण्डधारा यष्टिकेन प्रकाशिता ॥' इति । हंस्यन्यापदेशेन पुनः स्वावस्थामाह । चिन्तेति ॥

(नेपथ्ये पुरूरवसः प्रावेशिक्याक्षिप्तिका ।)

गजान्योक्त्या जायाविरहायासितस्योन्मत्तस्य पुरूरवसो रङ्गभूमावाक्षिप्तिकया प्रवेशं सूचयति । गहणमिति । देहप्राग्भारो देहाभोगः ॥ ५ ॥

हंसन्यापदेशेन राजा स्वदुःखातिरेकमाह हिअअ इति । व्याधापवलिगतनयनः पक्षे बाष्पपवलितगतनयनः ताम्यति हंसयुवा । धुतपक्षः कम्पितपक्षः । पक्षे असहायः । 'पक्षः पार्श्वगरुत्साध्यसहायबलभित्तिषु' इति त्रिकाण्डी । व्याधात्त्रासितनेत्रः ॥६॥

तडिद्विराजितं जलधरमुद्वीक्ष्याह—मइ जाणिएति । नुर्निश्चये । यावज्जलधरो वर्षति तावन्मृगलोचनां उर्वशीं कोऽपि राक्षसो हरतीति मया निश्चयेन ज्ञातम् । वर्षणोत्तरं तु जलदनिश्चयात्केन नीता क्व वा गता मत्प्राणप्रिया किमिदानीं करोमि मन्दभाग्य इति । इति क्वापि सकरुणं विचिन्त्येत्युत्तरचूर्णिकासंगतिः । मइ कोइ इति च 'मया कोऽपि' इत्यर्थे देशी ॥ ७ ॥

अनन्तरे चर्चरी । चर्चरी संज्ञो गीतिविशेषः । यदुक्तं–द्रुतमध्यलयं समाश्रिता पठति प्रेमभरान्नटी यदि । प्रतिमण्ठकरासकेन वा द्रुतमध्या प्रथमा हि चर्चरी ॥' सोमो वा प्रतिमण्ठकः । 'लघ्वालितालो लोकेऽसौ रास इत्यभिधीयते ॥' इति । मेघं प्रत्याह–जलहरेति । 'ए इति संबोधने' एवमर्थे वा । 'संहरएहु, कोपम्' इति

जलहर संहार एहु कोपइं आढत्तओ ।
अविरलधारासारदिसामुहकन्तओ ।
ए मइं पुहवि भमन्तो जइ पिअ पेक्खिमि
तव्वे जंज्ञु करीहसि तं तु सहीहिमि ।। ८ ।।

पृ. १००–१६ प्रत्यादिशामि [अनन्तरे चर्चरी ।]

गन्धुमाइअमहुअरगीएहिं
वज्जन्तेहिं परहुअतूरेहिं ।
पसरिअपवणुव्वेल्लिअपल्लवणिअरु
सुललिअविविहपआरेहिं णच्चइ कप्पअरु ।। ९ ।।

इति नर्तित्वा ।

पृ. १०२–२ अन्वेषयामि—

[पाठस्यान्ते भिन्नकः ।]

दइआरहिओ अहिअं दुहिओ विरहाणुगओ परिमन्थरओ ।
गिरिकाणणए कुसुमुज्जलए गअजूहवई तह झीणगई ।। १० ।।

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८ जलधर संहरात्र कोपमाज्ञप्तः : अविरलधारासारदिशामुखक्रान्तः ।
ए अहं पृथ्वीं भ्रमन्यदि प्रियां प्रेक्षे । तदा यद्यत्करिष्यसि तत्तत्सहिष्ये ।।
९ गन्धोन्मादितमधुकरगीतैर्वाद्यमानैः परभृततूर्यैः ।
प्रसृतपवनोद्वेल्लितपल्लवनिकरः सुललितविविधप्रकारैर्नृत्यति कल्पतरुः ।।
१० दयितारहितोऽधिकं दुःखितो विरहानुगतः परिमन्थरः ।
गिरिकानने कुसुमोज्ज्वले गजयूथपतिस्तथा क्षीणगतिः ।।

श्लोक ८–जलधर, अविरलधारासारदिङ्मुखक्रान्तः (त्वं)प्राज्ञप्तः एतं कोपं संहर; ए यदि पृथ्वीं भ्रमन् प्रियां प्रेक्षिष्ये तदा यत् यत् करिष्यसि तत् तत् सहिष्ये ।। ८ ।।

श्लोक ९–गन्धोन्मादितमधुकरगीतैः वाद्यमानैः परभृततूर्यैः प्रसृतपवनोद्वोवितपल्लव निकरः कल्पतरुः सुललितविविधप्रकारं नृत्यत्ति ।। ९ ।।

श्लोक १०–दयितारहितः अधिकं दुःखितः विरहानुगतः परिमन्थरः बहुक्षीणगतिः गजयूथपतिः कुसुमोज्वले गिरिकानने वर्तते भ्रमते । ।। १० ।।

पदत्रयम् । एहु एतस्मिन्मल्लक्षणे जने कोपं संहर । माकुर्वित्यर्थः । इति वा । ‘मइं, तच्छे । जं जु ’ इत्यादयोऽहं, तदा । यद्यदित्यर्थे देशीशब्दः ।। ८ ।।

प्रत्यादिशामि निराकरोमि । ‘प्रत्यादेशो निराकृतिः’ इति त्रिकाण्डी । वसन्तवर्णनेन जलधरसमय प्रत्यादेशमाह–गन्धुम्माइ एति । गीतैस्तूर्यैरित्युपलक्षणे तृतीया । प्रसृतेनेतस्ततः संचलता वायुनोद्वेल्लन शीलश्चञ्चलः पल्लवनिकरः किसलयसमूहो

(*Thereafter a charcharī song*)

O cloud, covering all quarters with your continuous showers, I order you to withdraw your wrath. While wandering over the earth if I am blessed with the sight of my beloved, I promise to bear with you in whatever you do. (8)

I repudiate : (*thereafter a charcharī song*).

The wish-yielding tree with the cluster of its tender leaves shaken by the spreading breeze is dancing in various graceful numbers to the music of the humming of bees intoxicated through fragrance and the accompaniment of the beating of drums in the form of the warbling of the koils. (9)

(*Thus he dances : Let me search. A Bhinnaka song after the Pātha.*)

The Lord of elephants, all the more stricken with sorrow being unaccompanied by his beloved and dull on account of separation slowly (*wanders about*) in the forest shining with flowers. (10)

यस्य सः । एतेन पल्लवनिकरस्य करत्वं गम्यते । ॥ ९ ॥

पाठस्यान्ते भिन्नकः इति । 'पाठो वाद्यक्षरोत्करः' इति भरतः । भिन्नको रागविशेषः । तथा च आह भरतः 'षड्जमध्यमिकोत्पन्नो भिन्नको मध्यमो बहुः । षड्जग्रहांशो मन्यासो मन्द्रसोऽन्तोऽथवा भवेत् ॥ षड्जादिमूर्च्छनः शुद्धः संचारिणी सकाकलिः । प्रसन्नादियुतो दानवीरे रौद्रेऽद्भुते रसे । दिनस्य पश्चिमे यामे प्रयोज्यः सोमदैवतः ॥' इति । गजान्योक्त्या स्वावस्थामाह । दइआरहिओ इति । भ्रमति इति अध्याहारः । गजयूथपतिरहं स्वीयां प्राणप्रियामपि रक्षितुं न शक्तः । कथं मे यूथपतित्वं धिक् च माम् इति अतिदुःखे कारणम् ॥ १० ॥

अनन्तरे खण्डकः । खण्डको नीतिविशेषः । तल्लक्षणं तु—'विरहव्यापृता या तु पठेद्गीतिं कुशीलवी । प्राकृतेन प्रबन्धेन खण्डकः स उदाहृतः' ॥ इति । गजन्यापदेशेन स्वावस्थां पुनराह—संपत्तविसूरणेति । विचरतीति शेषः । परबलदलनोऽप्यहं स्वप्रियतमासंरक्षणेऽपि क्षमो नास्मीति खेदे विस्मये च हेतुगर्भं विशेषणं परवारण इति । विसूरण इति 'खिदेर्विसूरः' इति विसूरादेशः ॥ ११ ॥

तेनाखण्डकान्तरे चर्चरीति । तेनेति मङ्गलार्थकम् अक्षरद्वम् । तेनकलक्षणमाह भगवान्भरतमुनिः—'ॐ तत्सदिति निर्देशात्तत्त्वमस्यादिवाक्यतः । तदिति ब्रह्म तेनायं ब्रह्मणा मङ्गलात्मकः ॥ लक्षितस्तेन तेना' इति । अन्यत्रापि—'तेकारः शंकरः प्रोक्तो नाकारश्च उमा तथा । गीतादौ तेन वक्तव्यं तेना इत्यक्षरद्वयम् ॥ इति खण्डकचर्चर्योर्लक्षणं प्रागुक्तमेव । बर्हिणं प्रत्याह—बंहिणं पै इति 'आअक्खहि मंता । अथ वण भमन्ते' इत्यपि क्वचित्पाठः । निशामय श्रृणु । पाठान्तरे आचक्ष्व

[अनन्तरे द्विपदिकया परिक्रम्यावलोक्य च सहर्षम् ।]

पृ. १०२-१९ [अनन्तरे खण्डकः ।]

संपत्तविसूरणओ तुरिअं परवारणओ ।
पिअदमदंसणलालसओ गअवरु विह्मिअमाणसओ ॥ ११ ॥

[तेना खण्डकान्ते चर्चरी ।]

बंहिण पइं इअ अब्भत्थिअमि आअक्खहि मं ता
एथ्थ वण भमन्ते जइ पइ दिठ्ठी सा मह कान्ता ।
णिसम्महि मिअङ्कसरिसवअणा हंसगई
ए च्चिण्हे जाणीहिसि आअक्खिउ तुज्झ मइं ॥ १२ ॥

[चर्चरिकयोपविश्य । अञ्जलिं बद्ध्वा ।]

पृ. १०४-७ [अनन्तरे खुरकः ।]

विज्झझरकाणणलीणओ
दुक्खविणिग्गहबाहुप्पीडओ
दुरोसारिअहिअणान्दओ
अम्बरमाणे भमइ गइन्दओ ॥ १३ ॥

[खुरकान्ते चर्चरी]

हेलें हेले

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११ संप्राप्तविसूरणस्त्वरितं परवारणः ।
प्रियतमादर्शनलालसो गजवरो विस्मितमानसः ॥
१२ बर्हिण त्वामित्यभ्यर्थये आचक्ष्व मे तत्
अत्र वने भ्रमता यदि त्वया दृष्टा सा सम कान्ता ।
निशामय मृगाङ्कसदृशवदना हंसगतिः ।
अनेन चिन्हेन ज्ञास्यस्याख्यातं तव मया ॥
१३ विद्याधरकाननलीनो दुःखविनिर्गतबाष्पोत्पीडः ।
दूरोत्सारिताहृदयानन्दः अम्बरमानेन भ्रमति गजेन्द्रः

श्लोक ११-संप्राप्तविसूरणः परवारणः प्रियतमादर्शनलालसः विस्मितमानसः गजवरः त्वरितं (भ्रमति) ॥ ११ ॥

श्लोक १२-बर्हिण, त्वाम् अभ्यर्थये, यदि अत्र वने भ्रमता त्वया सा मम कान्ता दृष्टा तत् मे आचक्ष्व; निशामय, (सा) मृगाङ्कसदृशवदना हंसगतिः, अनेन चिन्हेन ज्ञास्यसि मया तव आख्यातम् ॥ १२ ॥

श्लोक १३-विद्याधरकाननलीनो दुःखविनिर्गतबाष्पोत्पीडः दूरोत्सारितः हृदयानन्दः अस्बरमानेन गजेन्द्रः भ्रमति ॥ १३ ॥

(*Afterwards walking about, singing a dvipadikā song and observing with joy.*)

(*Afterwards a Khandaka song.*)

The lordly elephant, who is distressed, who smashes his enemies and who is anxiously longing for the sight of his beloved, hurriedly moves about, wondering to himself. (11)

(*At the end of the Khandaka a charcharī song*).

O peacock, I entreat you to tell me if, while wandering through the forest, you came across my beloved. Please lend me your ear. She has a face resembling the moon and a gate (*as graceful as that*) of a swan. I have acquainted you with these characteristics because you could recognise her thereby. (12)

(*Sitting down, singing a charcharī and folding his hands.*)

(*Thereafter the Khandaka*).

The lordly elephant, resident of the Vidhyādhara forest, with tears gushing out due to grief and with joy far removed from his mind, roams about to measure the sky as it were. (13)

(*After the Khuraka the charcharī*) Hullo ! Hullo !

मां ताम् । अथ वने भ्रमता । ' मां प्रति तामाचक्ष्वेत्यर्थः । वदनेनेत्युपलक्षणे तृतीया ।। १२ ।।

चर्चरिकयोपविश्येत्यादौ चर्चरिका गतिविशेषः तालविशेषो वा । बभाण च भरत ' विरामान्तद्रुमद्वन्द्वं लघुन्यष्टौ च चर्चरी ' इति । यथा ' ००।ऽ।।।।।।। ' अञ्जलिं बद्धेति । यदुक्तम्–पताकाहस्ततलयोः संश्लेषादञ्जलिर्मतः देवतागुरुविप्राणां नमस्कारेष्वयं क्रमात् ।। कार्यः शिरोमुखोरस्थो नृभिस्त्रीभिर्यथेष्टतः ।।

अनन्तरे खुरक इति । खुरको नृत्यविशेषः । तदुक्तम्–' पटमञ्जरिरागसंयुतं यद्द्रुतमध्येन लयेन यत्प्रयुक्तम् । प्रतितालयुतं च नर्तनं तत्खुरकाख्यं मुनये शिवेन दत्तम् । लघुद्रुतद्वयं यत्र प्रतितालः प्रकीर्तितः ' इति ।

खुरकायो गेयविशेषो वा आह च भरतः– ' पूर्वपूर्वाक्षरत्यागे योऽन्यो वर्णचय स चेत् । उत्तरोत्तरसंघादौ खुरकः परिकीर्तितः ।। ' इति । गजान्यापदेशेन पुनः । स्वावस्थामाह–विज्जज्झरेति । अम्बरमानेनेत्युपलक्षणे तृतीया । अपिविशाल इत्यर्थं परभृतां प्रत्याह–हेल्ले हेले हेरे हेरे ।। १३ ।।

परहुएति । भवत्या इति शेषः । आदरे द्विरुक्तिः । संबोधने मधुरप्रलापिनी । कान्तामनोनयनान्ददायिनी । नन्दनवने स्वच्छन्दं भ्रमन्तीत्यादीनि प्रियतमाविशेषणानि वा । ' परभृते परपुष्टे ' इत्यर्थपौनरुक्त्यं वक्तुरुन्मत्तत्वात् न दोपावहम् । यद्वा ' मधुपरपुष्टे ' परइत्येकं पदम् । मधुना पुष्परसेन परमत्यन्तं पुष्टे इत्यर्थः । मधुपरा

परहुअ महुरपलाविणि कन्ति णन्दणवण सच्छन्द भमन्ती ।
जइ पइं पिअअम सा महु दिठ्ठी ता आअक्खहि महु परपुट्ठि ।। १४ ।।

[एतदेव नर्तित्वा वलन्तिकयोपसृत्य जानुभ्यां स्थित्वा ।] भवति

पृ. १०४–१४ [वामकेन किंचिद्वलित्वा] [आकाशे ।]

पृ. १०६-१ सुखमास्तां भवती । साधयामस्तावत् । (उत्थाय द्विपदिकया परिक्रम्यावलोक्य च) अये दक्षिणेन वनधारां प्रियाचरणनिक्षेपशंसी नूपुररवः यावदत्र गच्छामि । (परिक्रम्य ।)

पिअअमविरहकिलामिअवअणओ
अविरलवाहजलाउलणअणओ ।।
दूसहदुक्खविसंठुलगमणओ
पसरिअउरुतावदीविअअङ्गओ ।।
अहिअं दुम्मिअमाणसओ
काणण भमइ गइन्दओ ।। १५ ।।

[इति ककुभेन षडुपभङ्गाः । अनन्तरे द्विपदिकया दिशीऽवलोक्य ।]

पिअकारिणीछ्छोइअओ गुरुसोआणलदीविअओ ।
वाहजलाउललोअणओ करिवरु भमइ समाउलओ ।। १६ ।।

पृ. १०६–१२ [उपविश्य चर्चरी ।]

रे रे हंसा किं गोइज्जइ । (इति नर्तित्वा उत्थाय ।)

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१४ परभृते मधुरप्रलापिनि कान्ते नन्दनवने स्वच्छन्दं भ्रमन्ती ।
यदि त्वया प्रियतमा सा मम दृष्टा तर्ह्याचक्ष्व मम परपुष्टे ।।

१५ प्रियतमाविरहक्लान्तवदनः अविरलवाष्पजलाकुलनयनः ।
दुःसहदुःखविसंष्ठुलगमनः प्रसृतगुरुतापदीप्ताङ्गः ।
अधिकं दूनमानसः कानन भ्रमति गजेन्द्रः ।।

१६ प्रियकरिणीवियुक्तो गुरुशोकानलदीप्तः ।
बाष्पजलाकुललोचनः करिवरो भ्रमति समाकुलः ।।

१७ रे रे हंस किं गोप्यते ।

श्लोक १४–मधुरप्रलापिनि नन्दनवने स्वच्छन्दं भ्रमन्ती कान्ते परभृते यदि त्वया सा मम प्रियतमा दृष्टा तत् हे परपुष्टे मम आचक्ष्व ।। १४ ।।

श्लोक १५–प्रियतमाविरहक्लान्तवदनः अविरलबाष्पजलाकुलनयनः दुःसहदुःखविसंष्ठुलगमनः प्रसृतगुरुतापदीप्ताङ्गः अधिकं दूयमानसः गजेन्द्रः कानने भ्रमति ।। १५ ।।

श्लोक १६–प्रियकरिणीवियुक्तः गुरुशोकानलदीप्तः बाष्पजलाकुललोचनः समाकुलः करिवरः भ्रमति ।। १६ ।।

You sweet-warbling, charming Koil nursed by others, please tell me if you have chanced upon my beloved while wandering freely through the forest. (14)

(*Dancing to the tune, approaching with the Valantikā and kneeling*)

Madam,

(*Slightly turning in the Vālnaka posture and in the space.*)

May you be at ease. I shall move from here.

(*Rising with the dvipadikā*: *Moving about and over-hearing*)

Oh! To the south of the forest, I hear the sound of the anklets suggestive of the foot-steps of my beloved (*moving further*).

The lordly elephant, with his face withered, due to separation from the beloved, his eyes confused with continuous tears, gait faltering on account of unbearable grief, burning with increasing torment and his mind all the more afflicted, wanders about in the forest. (15)

(*He sings the six divisions of the verse in the Kakubha. Thereafter looking about, singing the dvipadikā.*)

Separated from his beloved companion, burning with the fire of excessive grief with his eyes flooded with tears, the lord of the elephants roams about, confused in mind. (16)

(*Sitting down, then sings a charcharī*).

O swan, what is that you are hiding from me ? (*A charcharī song.*)

चासौ पुष्टेति वा। मधौ वसन्त इति वा ॥ १४ ॥

वलन्तिकयेति । वलन्तिका रागविशेषः । तथा च संगीतरत्नाकरे–' बलन्तिका तदुपाङ्गं स्याद्रिहीना मन्द्रदेवता । संन्यासांशग्रहेहायां शृङ्गारे शार्ङ्गिणोदिता ॥ इति ।

दक्षिणेन वनधारामिति । वनधाराद्या दक्षिणभागे । द्वारा पङ्क्तः दक्षिणेनेत्येनप्प्रत्ययान्तो निपातः। तद्योगे च वनधारामिति द्वितीया । ' धारा पङ्कौ द्रवद्रव्यस्रवेऽ श्वगतिपञ्चके ' इति विश्वलोचनः । द्विपान्यापदेशेन स्वदुःखातिरेकमाह–पिअअमविरहेति । विसंष्ठुलगमनः स्खलद्गतिः ॥ १५ ॥

ककुभेन षडुपभङ्ग इति । ककुभाख्यरागेण । उक्तं च भरतेन ' मध्यमापञ्चमीधैवत्युद्भवः ककुभो भवेत् । धांशग्रहः पञ्चमान्तो धैवतादिकमूर्च्छनः । प्रसन्नमध्यारोहिभ्यां करुणे यमदैवतः । गेयः शरदि ' इति । उपभङ्गा अवच्छेदाः ॥ उन्मादातिशयवशात्पुनस्तमेवार्थमाह पिअकरिणीति । विच्छोइअओ इति वियुक्ते देशी ॥ रे रे हंसा इति । हे गतिलालस, गतौ

पृ. १०६–१७ [चर्चरी ।]
गइअणुसारे मह लक्खिज्जइ ।
[चर्चरिकयोपसृत्याञ्जलिं बद्ध्वा ।]
पृ. १०६–२० [पुनश्चर्चरी ।]
कइं पइं सिक्खिउ ए गइ लालस ।
सा पइं दिठ्ठी जहणभरालस ।। १७ ।।

पृ. १०८–२ (पुनश्चर्चरी 'हंस प्रयच्छ' इत्यादि पठित्वा द्विपदिकया निरूप्य । विहस्य)
(अनन्तरे कुटिलिका ।) मम्मररणिअमणोहरए
(मल्लघटी) कुसुमिअतरुवरपल्लविए ।
(चर्चरी ।) दइआविरहुम्माइअओ काणणे भणइ गइन्दओ ॥१८॥
[द्विलयान्ते चर्चरी]
गोरोअणवण्णा चक्का भणइ मइं ।
महुवासर कीलन्ती धणिअ ण दिठ्ठी पइं ।। १९ ।।
पृ. १०८–१६ [चर्चरिकयोपसृत्य जानुभ्यां स्थित्वा ।]
[अस्यान्तरे अर्धद्विचतुरस्रकः ।]
एक्कक्कमवड्ढिअगुरुअरपेम्मरसे ।
[सरे*] हंसजुआणओ कीलइ कामरसे ॥ २० ॥

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१७ गत्यनुसारेण मया लक्ष्यते ।
१८ केन तव शिक्षिता एषा गतिर्लालसा । सा त्वया दृष्टा जघनभरालसा ॥
मर्मररणितमनोहरे ।
कुसुमिततरुवरपल्लवे ।
दयिताविरहोन्मादितः । कानने भ्रमति गजेन्द्रः ।।
१९ गोरोचनवर्ण चक्र भण माम् ।
मधुवासरे क्रीडन्ती धनिका न दृष्टा त्वया ।।
२० एकैकवर्धितगुरुतरप्रेमरसेन । हंसयुवा क्रीडति कामरसेन ।।

श्लोक १७–रे रे हंस किं गोप्यते गत्यनुसारेण मया लक्ष्यते एषा लालसा गतिः केन तव शिक्षिता, सा जघनभरालसा त्वया दृष्टा ।। १७ ।।

श्लोक १८–मर्मररणितमनोहरे कुसुमिततरुवरपल्लविते कानने दयिताविरहोन्मादितः गजेन्द्रः भ्रमति ।। १८ ।।

श्लोक १९–हे गोरोचनवर्ण चक्र मम भण, मधुवासरे क्रीडन्ती धन्या त्वया न दृष्टा ? ।। १९ ।।

श्लोक २०–एकक्रमवर्धितगुरुतरप्रेमरसेन, हंसयुवा कामरसेन सरसि क्रीडति ॥२०॥

From this gait I have found it out.

(Moving closer, singing a charcharī, folding his hands.)

(A charcharī song again.)

Who instructed you into this graceful gait ? You have, indeed, seen my beloved languid with her heavy hips. (17)

A charcharī again : after reciting the verse हंस प्रयच्छ *etc. and observing closely singing a dvipadikā and laughing).*

(Afterwards a Kutilikā with a Mallaghati and charcharī).

Maddened on account of separation from his beloved, the Lord of elephants roams about in the forest pleasant with the rustling (of leaves) and chirping (of birds) and having excellent trees putting forth flowers and foliage. (18)

(A charcharī song after the harmony of music and dancing.)

O chakravāka with the complexion resembling gorochanā, please tell me if you saw that young lady sporting in springtime. (19)

(Approaching singing a charcharī and kneeling).

(Thereafter the ardha-dvi-chaturasraka posture.)

The young swan passionately sports in the lake with its intense longing heightened at every step. (20)

गमनविषये लालसाभिलाषो यस्य । त्वयैतत् अर्थाद्गमनम् कस्माच्छिक्षितम् । गमनान्यथानुपपत्त्यैव सा परं निश्चितं त्वया दृष्टा । यद्वा ए गइलालस इति पदद्वयम् । लालसार्थाद्गतिशिक्षणे साभिलाष । चेदियं त्वया न दृष्टा तर्ह्येतद्गतिरेतस्या मत्प्राणप्रियाया गतिर्गमनं कंइ कथं शिक्षितम् । अभ्यस्तमित्यर्थः । कंइ केन शिक्षितमुपदिष्टमिति वा । एतद्गतिलास्यमित्यपि केचित्। अर्थापत्त्यैव त्वत्कृतैतद्दर्शनमवधार्यत इति तात्पर्यार्थः । कंइ ' देशी संबोधने बहुवचनम् । अग्रे च त्वयेत्येकवचनमुन्मत्तोक्तेर्न दोषकृत् । वस्तुतस्तु दूरादाव्हाने हंसा इति प्लुतान्तत्वादेकवचनमेव ॥ १७ ॥

एष स्तेनेति । स्तेनश्चौरः । 'स्यादेकागारिकः स्तेनः ' इति त्रिकाण्डी ॥ अनन्तरे कुटिलिकेति । कुटिलिका नाटचविशेषः यदुक्तम्–'रागेण रहितं यत्तु अर्धमत्तलिकायुतम् । भाषयैव च तन्नाटचं कुटिलीसंज्ञकं मतम् ॥ अर्धमत्तलीलक्षणं तु–उपेतापसृतौ पादौ वामश्चेद्रेचितः करः । कटचामन्यस्तदा त्वर्धमत्तलीतरुणे मदे ॥ ' इति ॥ गजान्योक्त्या पुनराह–मम्मर इति...मर्मरः शुष्कपर्णध्वनिः इति विशेष्य-यद्यपि, तथापि विशिष्टवाचकानां पदानां विशेषणवाचकपदसांनिध्ये सति । मात्रपरत्वमित्यभियुक्तोक्तेः शुष्कपत्रमात्रपरोऽयं मर्मर शब्दः । यद्वा मर्मरः स्वरश्च

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* सरे read by Rang., Lenz, and Cal. ed. Rang. is aware of the omission of the word.

पृ. ११०–२ [चतुस्रकेणोपेत्याञ्जलिं बद्ध्वा]
[प्रिथोदन्तमुपलप्स्ये —]
(कुटिलिकया) करिणीविरहसंताविओ ।
(मल्लघटी ।) काणणए गन्धुध्धअमहुअरु ।। २१ ।।
पृ. ११०–६ [स्थानकेनावलोक्य ।]
पृ. ११०–६ पृच्छामि—
हउं पइं पुछ्छिमि अख्खहि गअवरु
ललिअपहारे णासिअतरुवरु ।
दूरविणिज्जिअससहरुकन्ती
दिठ्ठी पिअ पइं संमुह जन्ती ।। २२ ।।
पृ. ११०–१९ [अनन्तरे खण्डिका]
पसरिअखरखुरदारिअमेइणि वणगहणे अविचालु ।
परिसप्पइ पेछ्छह लीणो णिअकज्जुज्जुअ कोलु ।। २३ ।।

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२१ करिणीविरहसंतापितः ।
२२ कानने गन्धोद्धतमधुकरः ।
२३ अहं त्वां पृच्छामि आचक्ष्व गजवर
ललितप्रहारेण नाशिततरुवर ।
दूरविनिर्जितशशधरकान्ति–
र्दृष्टा प्रिया त्वया संमुखं यान्ती ।।
२३ प्रसृतखरखुरदारितमेदिनिर्वनगहनेऽविचलः ।
परिसर्पति पश्यत लीनो निजकार्योद्युक्तः कोलः ।।

श्लोक २१–करिणीविरहसंतापितः गन्धोद्धतमधुकरः (गजेन्द्रः) कानने भ्रमति ।। २१ ।।

श्लोक २२–हे ललितप्रहारेण नाशिततरुवर गजवर, अहं त्वां पृच्छामि, आचक्ष्व, दूरविनिर्जितशशधरकान्तिः संमुखं यान्ती प्रिया त्वया दृष्टा ? ।। २२ ।।

श्लोक २३–पश्यत, प्रसृतखरखुरदारितमेदिनिः वनगहने लीनः निजकार्योद्युक्तः अविचलः कोलः परिसर्पति ।। २३ ।।

रणितं च पक्ष्यादीनां ताभ्यां मनोहरे ।। मल्लघट्टीति । मल्लघट्टी नाटचविशेषः । द्विलयान्तरे चर्चरीति । नृत्यगीतवाद्यानां साम्यं लयः । ‘ लयः साम्यम् ’ इत्यमरः । तस्य च त्रैविध्यमुक्तमन्यत्र ।–‘ द्रुतो मध्यो विलम्बश्च लयः स त्रिविधो मतः ’ इति ।। १८ ।।

चक्रवाकीमाह–गोरोअणेति । चक्का चक्रवाकी । ‘ कोकश्चक्रवाकः ’ इति त्रिकाण्डी ।। १९ ।।

(*Approaching in the chaturasraka posture and folding his hand*).

(I shall obtain the news about my beloved) [with a kutilikā song].

Tormented by the separation from his mate (with a Mallaghatī) with the (swarm of) bees intoxicated by the smell of rut (the lordly elephant wanders about) in the forest. (21)

[*Looking about in the Sthāanaka posture.*] Let me ask

I ask you, O excellent elephant which uprooted big trees with a sportive blow, please tell me if my beloved which far outshines the moon in personal charm has been seen by you crossing your path. (22)

(*Thereafter a Khandikā*)

See how the wild boar, absorbed in its own work and tearing open the earth with its out-stretched and hard hoofs lurkingly wanders about the forest, undaunted. (23)

अर्धद्विचतुरस्रक इति । नन्द्यावर्तापरनामकः संस्थानविशेषोऽर्धचतुरस्रकः । स च द्विवारं कृतत्वाद् अर्धद्विचतुरस्रक इत्युच्यते । लक्षणं तु–‘अस्यैव चेच्चरणयोरन्तरं स्यात्षडङ्गुलम् । वितस्तिमात्रमथवा नन्द्यावर्तं तदुच्यते ॥’ इति । अस्यैवेति प्रकृतसंस्थानस्येत्यर्थः ॥ अयमेव चार्धचतुस्रक इत्याहुः । ‘कमलसेविनि भ्रमरे प्रणयं करिष्ये ’ इत्युपक्रम्यानन्तरं दृष्टं हसं वर्णयति । एक्कक्कमेति । सरे ’ इति पदविहीनो वा पाठः । कामरसेन कामाभिनिवेशेन इत्यर्थः । यद्वा उन्मादातिशयवशेन भ्रमरमेव हंसबुद्ध्या वर्णयति एक्केति । अथवा हंसान्योक्त्या स्वावस्थामाह–एक्केति । एकक्रमवर्धितगुरुतरप्रेमरसः । शरेण हंसयुवा नावक्रीडति कामरसेन । कामस्य रसोऽभिनिवेशो यस्मिन्नेतादृशेन शरेण विद्धः इति शेषः । एकक्रमेण युगपद वर्धितश्छिन्नः । प्रियाविरहेणेति भावः गुरुतरः प्रेमरसो यस्यैतादृशो हंसयुवा नावक्रीडति । ईषत्क्रीडामपि न करोतीत्यर्थः । यद्वा । हंसजुआण ओ इत्येकमेव पदम् । कुसुमसायकसायकाभितप्तः प्रियाविच्छेदच्छिन्नप्रेमा हंसयुवा क्रीडतीति शिरश्चालनेऽपि तु कथमपि क्रीडालेशमपि न करोतीति भावः । ‘वृधू छेदने’ इति धातुः । ‘निर्गतसरे’ इति पाठान्तरे कामरसेन कामाभिनिवेशेन । उपलक्षित इति शेषः । यद्वा व्यतिरेकदृष्टान्तेन योज्येयं गीतिः । कामरसेन युगपत् उत्पादितगुरुतरप्रेमरसो हंसयुवा क्रीडति अहं तु दैवदग्धो न तथेति भावः । पेम्मरसे, सरे, कामरसे इत्यादिषु प्रथमातृतीये ‘प्राकृते ’ लिङ्गवचनमतन्त्रम् । इत्यादि हेमचन्द्राद्युक्तत्वाद्बोध्दव्ये ॥ २० ॥

चतुरस्रकेणेति । संस्थानविशेषश्चतुरस्रकम् । यदुक्तम् नन्द्यावर्तस्थयोरर्घो भवेदष्टादशाङ्गुलम् । अन्तरे चतुरैः स्थानं चतुरस्रं तदोदितम् ॥ इति ॥ नीपः धूलिकदम्बः । स्कन्धः शाखा । गजान्यापदेशेनाह–करिणीति । करिणीविरहसंतापितः ।

पृ. ११२–१ [अनन्तरे चर्चरी]

फलिहसिलाअलणिम्मलणिज्झरु ।
बहुविहकुसुमे विरइअसेहरु ।
किण्णरमहुरुग्गीअमणोहरु
देक्खावहि मह पिअअम महिहरु ॥ २४ ॥

[चर्चरिकयोपसृत्याञ्जलिं बद्ध्वा]

पृ. ११२–१४ [अनन्तरे कुटिलिका ।]

पसीअ पिअअम सुन्दराए णए । खुहिआकरुणाविहङ्गमए णए ॥
सुरसरितीरसमूसुअए णए । अलिउलझंकारिकारिअए णए ॥ २५ ॥

[कुटिलिकान्ते चर्चरी ।]

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२४ स्फटिकशिलातलनिर्मलनिर्झर
बहुविधकुसुमैर्विरचितशेखर ।
किंनरमधुरोद्गीतमनोहर
दर्शय मम प्रियतमां महीधर ॥

२५ प्रसीद प्रियतमे सुन्दरि नदि । क्षुभिताकरुणविहङ्गमे नदि ॥
सुरसरित्तीरसमुत्सुके नदि । अलिकुलझंकारिते नदि ॥

श्लोक २४–हे स्फटिकशिलातलनिर्मलनिर्झर बहुविधकुसुमैःविरचितशेखर किंनरमधुरोद्गीतमनोहर महीधर मम प्रियतमां दर्शय ॥ २४ ॥

श्लोक २५–हे प्रियतमे सुन्दरि नदि प्रसीद । क्षुभिता करुणविहङ्गमे नदि (प्रसीद) सुरसरत्तीरसमुत्सुके नदि (प्रसीद) । अलिकुलझंकारिते नदि (प्रसीद) ॥ २५ ॥

कानने गन्धोद्धतः । मधुकरः पुष्पगन्धोद्धतः । गन्धोद्धतो गर्वोद्धत इति वा । गजो भ्रमतीति शेषः । ‘ गन्धः संबन्धलेशयोर्गन्धकामोदगर्वेषु इति हेमचन्द्रः ॥ २१ ॥

स्थानकेनेति । स्थानकमालापविशेषः । तथा चाभाणीद्भरतः–स्थानकं तद्वदेव स्यात्पृथग्भूतविदारिकम् ’ इति तद्वदिति प्रकृतालापवदित्यर्थः ॥ गजं प्रति प्रियाप्रवृत्तिं पृच्छति । हूंइं पैं इति । दूरमत्यन्तं विनिर्जिता पराजिता आल्हादकतातिशय निष्कलङ्कतादियुतमुखेनेति शेषः । शशलाञ्छनकान्तिर्यया । शशधरेत्यनेन पूर्णचन्द्रता दोत्यते ॥ २२ ॥

अनन्तरे खण्डिका । गीतिविशेषः खण्डिका । यदुक्तम् –– पर्यायेण शनैस्तिर्यङ्नतमुक्तं धुतं शिरः ।

श्रीरागकुम्भतालेन निबद्धा खण्डिका मता ॥ इति ॥ कुम्भतालश्च –– ‘ कामबाणद्रुता यत्र यत्र अर्धचन्द्रस्ततः परम् । दविरामो लघुश्चैको बिन्दुश्चार्धद्रुतो भवेत् । दविरामो लघुद्वन्द्वद्रुतो लघुविरामवान् ॥ इति च । यथा ते ते ते ते ते ति

(*Afterwards a charcharī song*)

O mountain with streamlets as clear as marble-slabs, with the chaplet provided by various flowers and charmingly resounding with the notes of the kinnaras, please lead me on to my beloved. (24)

(*Approaching, singing a charcharī and folding his hands*)

(*Afterwards a kutilikā*)

O sweet beautiful river having agitated and merciless birds perching on your banks, anxiously longing for the banks of the celestial river and resounding with the humming of swarms of bees, please be pleased with me. (25)

(*After the kutilikā a charcharī song*)

थ्यैं थे ते ति थ्ये थै थै ते थै ।। ००००० ँठ! ० ँठ।।०। खण्डिका गद्यभेदो वा । प्राह च भगवान्भरतः, 'खण्डी गणेशदैवत्या सात्वतीं वृत्तिमाश्रिता । श्वेता हास्यकृदारब्धा वैदर्भीभङ्गिसंभवा ।।' इतिवराहान्यापदेशेनाह पसरिएति । अविचलो धीरः। वनगहने लीनोऽपि निजकार्योद्युक्तः कन्दाद्यन्वेषणार्थं कृतोद्योगः परिसर्पतीतस्ततो भ्रमति । प्रसृतखरखुरेति कन्दाद्युत्खननार्थं भूमिदारणम् । बुभुक्षया पीडितः क्रोधवशतः पृथ्वीदारणं -- करोतीति वा । वराहस्वभाववर्णनं वा । पक्षे धीरः क्रीडार्थं वनगहने लीनः प्रियतमान्वेषणरूपनिजकार्योद्युक्तो भ्रमति । प्रबलतरविरहखिन्नो हस्तपादेन भूम्यास्फालनं च करोति । पश्यतेत्युन्मादवशादाकाशवचनम् । यद्वा शिलोच्चयदर्शनप्रवृत्तोऽन्तरा दृष्टं वराहं वर्णयति पसरिएति ।। २३ ।।

पर्वतं प्रति प्रार्थयते — फलिह सिलेति । स्फटिक शिलातलैः निर्भरं अत्यन्तं निर्मलः । निर्मलनिर्भरेत्यत्र प्राकृते पूर्वनिपातानियमान्निर्भरनिर्मलेति विधेयम् । यद्वा निर्मलेत्यन्तमेकं पदम् । निर्भरेत्यारभ्य शेखरान्तमेकम् । देक्खावहीति दर्शयेत्यर्थे देशी । 'निर्मलनिर्झर' इत्यपि क्वचित्पाठः ।।२४।।

नदीत्वेन ज्ञातां प्रियां प्रत्याह--पसीएति । सुन्दरि नदि प्रियतमे नदीरूपे प्रियतमे, एनया नत्या प्रसीद प्रसादं रचय । प्रियतमे मयीति वा । मत्कृतनमस्कारेण नदीभावं त्यक्त्वा आलिङ्गनादिना मयि अनुग्रहं विधेहि इत्यर्थः क्षुभितेत्यादयो नदीसंबुध्दयः । नमस्कारादिना नदीभावापनयनप्रवृत्तं मामुदीक्ष्य स्वाश्रयविनाशशङ्कया क्षुभिताः प्रियागतिस्वराद्यनुकरणेन मत्पीडकत्वादकरुणा विहङ्गमा हंसपिकादयो यस्यां तत्संबुद्धिः । एवं च वियोगजन्यपीडावत्त्वे सत्यपि एतादृशमद्विरोधिविहगाश्रय दानेनापि मत्पीडाकरणं तव नोचितमिति व्यज्यते । सुरसरिद्रूपायास्तव तीरे समुत्सुका एणा मृगा यस्यास्तत्संबुद्धिः । सुरसरिदिति संबुध्यन्तं भिन्नं वा पदम् सुरसरित्तीरेत्यनेन च त्वमेतादृशी मत्प्रतिपक्षिपक्ष्याश्रमदाननिरताहं तु त्वयि नितरामुत्कण्ठित इत्यहो ते नैष्ठुर्यमिति ध्वन्यते ।।२५।।

पुव्वदिसापवणाहअकल्लोलुग्गअ बाहओ
मेहअ अङ्गे णच्चइ सललिअ चलणिहिणाहओ।
*हंसविहङ्गमकुङ्कुमसङ्खकअआभरणु
करिमअराउलकसणलकमलकआवरणु ॥
वलासलिलुव्वेल्लिअसथ्थदिण्णतालु
ओथ्थरइ दस दिस रुन्धेविणु णवमेह आलु ॥ २६ ॥

[चर्चरिकयोपसृत्य जानुभ्यां स्थित्वा।]

पृ. ११४–८ [इति नर्तित्वा चर्चरी।]

सरसुन्दरि जहणभरालस पीणुत्तुङ्गघणथ्थणी।
थिरजोव्वण तणुसरीरि हंसगई।
गअणुज्जलकाणणे मिअलोआणि भमन्ते
दिट्ठी पइं तह विरहसमुद्दन्तरे उत्तारहि मइं ॥ २७ ॥

पृ. ११६–११ [आदास्ये तावदेनम्—]

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२६ पूर्वदिक्पवनाहतकल्लोलोद्गतबाहु–
मेघाङ्गैर्नृत्यति सललितं जलनिधिनाथः।
हंसविहङ्गमकुङ्कुमशङ्खकृताभरणः ॥
करिमकराकुलकृष्णकमलकृतावरणः।
वेलासलिलोद्वेल्लितदत्तहस्ततालो
अवस्तृणाति दश दिशो रुद्ध्वा नवमेघकालः ॥

२७ सुरसुन्दरी जघनभरालसा पीनोत्तुङ्गघनस्तनी
स्थिरयौवना तनुशरीरा हंसगतिः।
गगनोज्ज्वलकानने मृगलोचना भ्रमता।
दृष्टा त्वया तर्हि विरहमुद्रान्तरादुत्तारय माम्।

श्लोक २६–पूर्व दिक्पवन। हत कल्लोलोद्गत बाहुः हंसविहङ्गमकुङ्कुमशङ्खकृताभरणः, करिमकराकुलकृष्णकमलकृतावरणः, वेलासलिलोद्वेल्लितदत्तहस्ततालः जलधिनाथः मेघाङ्गैः सललितं नृत्यति ॥ २६ ॥
नवमेघकालः दशदिशो रुद्ध्वा अवस्तृणाति ॥ २६ ॥

श्लोक २७–(यदि) सुरसुन्दरी जघनभरालसा पीनोत्तुङ्गघनस्तनी स्थिरयौवना तनुशरीरा हंसगतिः मृगलोचना भ्रमता त्वया गगनोज्ज्वलकानने दृष्टा तर्हि विरहसमुद्रान्तरात् उत्तारय माम् ॥ २७ ॥

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* हंसरहङ्गसङ्खकुङ्कुमकआभरणु (R.)

The ocean gracefully dances with its limbs of clouds, with its arms of waves struck by the eastern wind upraised, decked with swans, birds and counch-shells of saffron hue, clothed with blue-lotuses disturbed by elephants and alligators and giving the timing with the waves dashing against the shores with the newly set in rainy season obstructing and covering the entire space. (26)

(*Approaching with a charcharī and kneeling*).

(*He dances and sings a charcharī*)

If that ever youthful, slender-bodied, swan-gaited, deer-eyed celestial damsel, languid with the load of her heavy hips, of plump, towering and fully-developed bosoms is seen by you during your wandering in the forest bright like the sky, then save me from the ocean of separation. (27)

उन्मादातिशयवतो नदीं समुद्रत्वेन कलयंस्तं च नर्तकत्वेन वर्णयति । -- पुव्वदिसेति । वेलायां सलिलस्य यदुद्वेल्लितमाधातस्तेन दत्तो हस्ततालो येन सः । हस्तदत्तेत्यत्र प्राकृते पूर्वं निपातानियमाद्दतहस्तेति विधेयम् । ओत्थरइ अवतरतीतिवा । रुन्धेविणुरुध्धेत्यर्थे देशी ।।२६।।

मृगमनुयुङ्क्ते -- सुरसुन्दरीति । स्थिरयौवनात्वे सुरसुन्दरीत्वं हेतुः । एतादृश विशेषणोपलक्षिता मत्प्रिया वने भ्रमन्ती यदि त्वयां दृष्टा तर्त्तहि मां विरहपारावारात्समुत्तारयेत्यर्थः । तत्कथनेनेति शेषः । काननस्य गगनोज्ज्वलत्वं महत्त्वनीलत्वाद्यतिशयसाधर्म्यात् । भमन्ते भ्रमता त्वयेति वा । तह तथा । अनिर्वचनीयादित्यर्थ इति वा ।।२७।।

गजान्यापदेशेन पुनराह -- पणइणीति । प्रणयिनीबध्दासादित इति वा । प्रणयिन्याववबध्दः अर्थात्स्वविरहेणात एवासमन्तात्सादितः कृशीकृतः इत्यर्थः । प्रणयिनीबध्दाशाक इति वा । प्रणयिन्यां बध्दा आशा येन । समासान्ते कः । क्षामितवदनो म्लानीभूतास्यः । 'वासिअवअणओ' इत्यपि क्वचित्पाठः । तत्र प्रसारितवदन इत्यर्थः । वासिएति प्रसारिते देशी ।।२८।।

लतां प्रत्याह -- लए पेक्खेति । 'दाहकअं ती' इति पाठे दाहकृतं ताम् । निर्गता भ्रान्तिर्यस्यां क्रियायां यथा स्यात्तथा । तामरण्येन विना करोमि । इदानीं त्वरण्याद्वहिर्निष्कासयामि पुनर्नं प्रवेशयामि । कदाप्यरण्यं मानयामि इत्यर्थः । कृतान्तां स्वविरहेण पीडादायिकामित्यर्थः । कृतोऽन्तोऽर्थात्सुखस्य ययेति वा । यद्वा कृतामर्थात्स्वायत्तीकृतां तामुर्वशीं पुनररण्यानीं न प्रवेशयामीत्यर्थ । अथवा पाठान्तरे दाहकृतं विरहजन्यतापजनिकाम् । संयोगे च दाहं कृन्ततीति व्युत्पत्त्या दाहनाशिकामित्यर्थ इति वा ।।२९।।

पणइणिबद्धासाइअओ वाहाउलणिअणअणओ ।
गअइव गहणे दूहिअओ भमइ ख्खामिअवअणओ ॥ २८ ॥

पृ. ११८–११ [द्विपदिकयोपसृत्य ग्रहणं नाटयाति ।]

लए पेख्ख विणु हिअएं भवामि
जह विहिजोए पुणि तहिं पाविमि ।
ता रण्णे विणुकरमि णिभ्भन्ती
पुणु णइ मेल्लुइं दाह कलन्ती ॥ २९ ॥

[इति चर्चरिकयोपसृत्य लतामालिङ्गति । ततः प्रविशति तत्स्थान एवोर्वशी]

पृ. १२०–११ [अनन्तरे चर्चरी ।]

मोरा परहुअ हंस विहङ्गम
आलि गअ पव्वअ सरिअ कुरङ्गम ।
तुज्झह कारण रण्ण भमन्ते
वहु वहु पुच्छिअ मइं रोअन्ते ॥ ३० ॥

पृ. १२४–१२ [चर्चरी ।]

पाविअसहअरिसंगमओ पुलअपसाहिअअङ्गअओ ।
सेच्छापत्तविमाणओ विहरइ हंसजुआणओ ॥ ३१ ॥

[इति खण्डधारया निष्क्रान्तौ]

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२८ प्रणयिनीबद्धाशाको बाष्पाकुलनिजनयनः ।
गजपतिर्गहने दुःखितः भ्रमति क्षामितवदनः ॥

२९ लते प्रेक्षस्व विना हृदयेन भ्रमामि यदि विधियोगेन पुनस्तां प्राप्नोमि ।
तदरण्येन विनाकरोमि निर्भ्रान्ति पुनर्न प्रवेशयामि तां कृतान्ताम् ॥

३० मयूरः परभृद्धंसो विहङ्गमोऽलिगर्जः पर्वतः सरित्कुरङ्गमः ।
तव कारणेनारण्ये भ्रमता वहु बहु पृष्टो मया रुदता ॥

३१ प्राप्तसहचरीसंगमः पुलकप्रसाधिताङ्गकः
स्वेच्छाप्राप्तविमानो विहरति हंसयुवा ॥

श्लोक २८–प्रणयिनीबद्धाशाको बाष्पाकुलनिजनयनः क्षामितवदनः दुःखितः गजपतिः गहने भ्रमति ॥ २८ ॥

श्लोक २९–लते, प्रेक्षस्व हृदयेन विना भ्रमामि । यदि विधियोगेन पुनः तां प्राप्नोमि तदा अरण्येन विना करोमि । निभ्रान्ति पुनः तां कृतान्ताम् न प्रवेशयामि ॥ २९ ॥

श्लोक ३०–मयूरः परभृत् हंसः विहङ्गमः, अलिः, गजः, पर्वतः सरित् कुरङ्गमः, तव कारणेन अरण्ये भ्रमता रुदता मया बहु वहु पृष्टः ॥ ३० ॥

श्लोक ३१–प्राप्तसहचरीसंगमः पुलकप्रसाधिताङ्गकः स्वेच्छाप्राप्तविमानो हंसयुवा विहरति ॥ ३१ ॥

The lord of the elephants with hopes centred on his beloved, eyes wetted with tears and face pale, wanders about in the forest, full of grief. (28)

(*Approaching with a charcharī and gesticulating acceptance.*)

O creeper, please see that I wander absent-mindedly. If through good fortune I recover her, I shall assuredly take her away from the forest and shall never allow that cruel lady to enter it. (29)

(*Approaching, singing a Charcharī, he embraces the creeper: Urvaśī appears on the very spot*)

(*Afterwards a charcharī.*)

Beating all over the forest in search of you and weeping I repeatedly inquired of the peacock, the koil, the swan, the bird, the bee, the elephant, the river and the antelope. (30)

(*A charcharī*)

Re-united with the beloved, with the body decked with horripilation and with a conveyance obtained at will the young swan now sports about. (31)

[*Exeunt to the tune of the khandadhārā song.*]

मिलितामुर्वशीं प्रत्याह —मोरा परहुएति । 'हंस विहङ्गम' इति पाठे हंसः कलहंसः विहङ्गमः चक्रवाक इत्यर्थः ।।३०।।

हंसान्यापदेशेनाह -- पँविएति । प्रसाधितं भूषितमू । स्वेच्छयैव प्राप्तं विमानं यानं येन । स्वेच्छया विहरतीत्यर्थः । यद्वा स्वेच्छया ईश्वरेच्छया प्राप्तो विशिष्टो मानः प्रियासङ्गालिङ्गनादिजन्य उत्कर्षो येन । पक्षे अभिलाषोपनीतव्योमयानः ।।३१।।

खण्डधारयेति । खण्डधाराख्यां गीतिमुक्त्वा ।।

निष्क्रान्तावित्यर्थः । तल्लक्षणं च पूर्वमुक्तम् ।।

NOTES

Act I

Act I—1

Every word in Sanskrit language has its own significance. The particle अथ at the beginning of the drama is also meaningful. It is used as a mark of auspiciousness. It sometimes serves the purpose of the benediction if the regular one is absent. This particle, along with the sacred syllable Om is said to have emanated from the throat of Brahmā. That is why both of them are supposed to be auspicious. Note ''ॐ' कारः च 'अथ' शब्दः च द्वौ एतौ ब्रह्मणः पुरा। कण्ठं भित्त्वा विनिर्यातौ तेन माङ्गलिकौ उभौ ॥' The particle अथ at the beginning of this drama is probably not Kalidasa's, but has been inserted by scribes later on. In some editions, there is no such particle at the beginning of this drama and in others there is the word श्रीः instead of अथ. Thus there is no unanimous agreement as to whether the particle अथ is original or added later on.

Then follows the नान्दी. This is a prayer in praise of some favourite deity of the author. Technically, it forms one of the twenty-two parts such as Pratyāhāra, Avataraṇa, etc.; that constitute the Pūrvaranga. Bharata's नाटचशास्त्र gives minute details about this पूर्वरङ्ग in the fifth chapter. We give below an idea about some of them.

Before the actual commencement of the drama, certain preliminaries must be performed for the success of the drama: (i) Pratyāhāra is one of these, where the beginning of the drama is announced. (ii) Avataraṇa where the musicians come upon the stage to take their seats in the places reserved for them. (iii) Ārambha where the members of the chorus try their voices. (iv) Aśravaṇa where the musicians try their instruments. There are the others, last of which is the नान्दी. The Sūtradhāra either in person looks to the performance of these preliminaries or orders one of his assistants to do so. In the modern Hindu theatre we still come across these preliminaries. Unless the musicians are not ready with their different instruments, the play is not commenced. The performance and the nomenclature of these preliminaries which are performed in these days may differ from those in Sanskrit dramaturgy, but the principle is just the same.

After these preliminaries are performed, the Sūtradhāra enters the stage. It is not clear whether the नान्दी verse was sung by the stage-manager himself or by some of his assistants. In Bhasa's dramas we find the stage direction नान्द्यन्ते ततः प्रविशति सूत्रधारः before the introduction of the नान्दी in its techincal sense. There the word नान्दी may have too senses : i) Beating of the drums to silence the crowds when the drama is to commence. This corresponds to the modern bells that are informing the audience about the actual beginning of the drama. ii) नान्दी as a prayer. It is imagined that the सूत्रधार in his character of a Brahmin recited this नान्दी and invoked the blessings of some deity. नान्द्यन्ते ततः प्रविशति सूत्रधारः 'At the and of the नान्दी the सूत्रधार' seems to imply that it was recited behind the scenes by the सूत्रधार.

"Let the सूत्रधार recite the नान्दी in a tone neither high nor low–" so says Bharata in his नाटचशास्त्र, "Having read the नान्दी, let the सूत्रधार go out and the स्थापक enter" and the संगीतकल्पतरु has "Let the सूत्रधार or some other person entering the stage pronounce the नान्दी."

Some supply the ellipse after नान्द्यन्ते by either पठति or प्रविशति. It may be intended to discriminate between the real and the assumed personage of the सूत्रधार, who spoke the benediction in his own character as a Brāhmaṇa and then carried on the dialogue of the prelude as the manager of the theatrical corps.

As stated above, this नान्दी is the last part of the elaborate पूर्वरङ्ग, that was performed in the ancient days before the commencement of the drama. Later on, it was left to the option of the dramatist, whether to perform all the details or not but this नान्दी was compulsory.

यद्यप्यंगानि भूयांसि पूर्वरंगस्य नाटके 'तथापि अवश्यं कर्तव्या नान्दी विघ्नोपशान्तये।'

One of the definitions of the नान्दी verse is 'आशीर्नमस्क्रियारूपः श्लोकः काव्यार्थ सूचकः' which includes the three purposes of singing the नान्दी.

(i) आशी: blessings for the audience.

(ii) नमस्क्रिया salutation to a deity, favourite of the author.

(iii) काव्यार्थसूचक suggesting in general the theme of the play.

If this verse is not sung, some calamity is suspected to befall in the course of the completion of the writing of the literary work or successful performance of the drama. It is said, that Baṇabhatta's Kadambarī as well as Mammata's Kāvyaprakāsha have remained incomplete at the hands of these authors in the absence of a regular Mangala.

How many verses should be sung as नान्दी ?

It is recorded that it should consist of 12 or 18 पदs. पदैर्युता द्वादशभि: अष्टाभि: वा पदैर्भवेत्. The word पद may mean a word or a line. The Veṇisamhāra gives as many as three verses as नान्दी verse.

The word नान्दी is etymologically derived from नन्द् to delight and so means the verse wherein the gods rejoice. नन्दन्ति देवताः अस्यां इति.

The various other definitions of the नान्दी are quoted below for a ready reference.

नन्दन्त काव्यानि कवीन्द्रवर्गाः कुशीलवाः पारिषदश्च सन्तः ।
यस्मादलं सज्जनसिन्धुहंसी तस्मादियं सा कथितेह नान्दी । नाटचप्रदीपे ।।
यन्नाटचवस्तुनः पूर्वं रङ्गविघ्नोपशान्तये ।
कुशीलवाः प्रकुर्वन्ति पूर्वरङ्गः स उच्यते ।।
आशीर्वचनसंयुक्ता स्तुतिर्यस्मात्प्रयुज्यते ।
देवद्विजनृपादीनां तस्मान्नान्दीति संज्ञिता । मङ्गल्यशङ्खचन्द्राब्जकोककैरव-
शासिनी पदैर्युक्ता द्वादशभिरष्टाभिर्वा पदैरुत ।। S. D. VI 22-25.

Or

as in the नाटचशास्त्र–

नान्दौ कृता मया पूर्वमाशीर्वचनसंयुता ।
अष्टाङ्गपदसंयुक्ता विचित्रा वेदनिर्मिता ।।
सूत्रधारः पठेत्तत्र मध्यमं स्वरमाश्रितः ।
नान्दी पदैर्द्वादशभिरष्टाभिर्वाप्यलंकृताम् ।।

प्रशस्तपदविन्यासा चन्द्रसंकीर्तनान्विता ॥
आशीर्वादपरा नान्दी योज्येयं मङ्गलान्विता ॥
क्वचिद् द्वादशपदा नान्दी क्वचिदष्टपदा तथा ।
सूत्रधार : पठेदेनां मध्यमं स्वरमाश्रितः ॥
or ‘देवद्विजनृपादीनामाशीर्वचनपूर्विका ।
नन्दन्ति देवता यस्यां तस्मान्नान्दिति कीर्तिता ॥

The following stanza gives interesting explanation of the term.

‘नन्दी वृषः कोऽपि महेश्वरस्य रङ्गत्वमादौ किलखे जगाम । तद्रङ्गमुद्दिश्य कृतां तु पूजां नान्दीति तां नाटचविदो वदन्ति ॥’

That our religious ceremonies begin with the worship of Lord Gaṇeśa, also reveals the importance of the नान्दी in of course some other way.

The नान्दी in the present drama consists of four lines only. Still the words अलं अति विस्तरेण follow thereafter. Even though in the नान्दी proper there is no prolixity of any kind, the words here refer to the other parts of this पूर्वरङ्ग.

Kālidasa praises Lord Śiva in this नान्दी verse.

अत्र कविः कालिदासः प्रारिप्सितस्य ग्रन्थस्याविघ्नेन परिसमाप्त्यर्थं इष्टदेवतास्मरणपूर्वकं आशिषं प्रयुङ्क्ते वेदान्तेषु इत्यादि । cf Kātayavema.

It appears that Kālidasa was primarily a Śiva-worshipper. His three dramas begin with an invocation to Śiva. There are references to Śiva in his poetic works too.

‘All these references indicate the author's belonging to that modification of the Hindu faith in which the abstract deism of the Vedantas is qualified by identifying the supreme, invisible, inapprehensible spirit with a delusive form, which was the person of रुद्र or Śiva. It is a more poetical character, therefore, than the pure Vedantism—and equally different from the सांख्यs. It is the doctrine of शिवपुराण, Cf. Wilson : Theatre of the Hindus.

Thus we find in the Abhidnyāna Śakuntalam ‘प्रत्यक्षाभिः प्रपन्नः तनुभिरवतु नः ताभिरष्टाभिः ईशः।’ or in the Mālavikagnimitram,

‘सन्मार्गलोकनाय व्यपनयतु स वस्तामसींवृत्तिमीशः ।

In the Raghuvaṁśa the poet says–

" जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ ।

In the भरतवाक्य of the Śākuntalam he says : " ममापि च क्षपयतु नीललोहितः । पुनर्भवं परिगतशक्तिरात्मभूः ॥

The god Śiva forms the subject of Kumārsambhava.

In the Meghadūta the poet describes the Lord Śiva in glorious terms.

'पुण्यं यायास्त्रिभुवनगुरोर्धाम चण्डीस्वरस्य ।' पूर्वमेघः 36

Kalidāsa thus appears to be a devotee of Śiva, although tradition and his name itself, make him a devotee of the goddess Kālī, Kālidāsa however is free from sectariars influence as can be seen from his रघुवंश X-16.

'नमो विश्वसृजे तुभ्यं ।'

Where he praises Viṣṇu, and from the Kumarasambhava II. 4., where he praises Brahmā as the supreme God. ' नमस्त्रिमूर्तये तुभ्यं.' In the introduction to सेतुकाव्य the poet addresses to Viṣṇu.

In कुमारसम्भव the poet says that all the three gods, Śiva, Viṣṇu and Brahmā are one ' एकैव मूर्तिर्बिभिदे त्रिधा सा । '

In the verse under consideration, the poet equates the Lord Śiva with the ' One eternal person ' or the Brahman. This Īśā should bring about the final liberation in the case of the audience, so prays the poet.

स स्थाणुः स्थिरभक्तियोगसुलभः निःश्रेयसाय वः अस्तु ।

स्थाणुः means permanent or fixed or eternal. This word is primarily used with reference to Śiva. Cf. Kāt.

रुद्रा तिष्ठतीति स्थाणुः । स्थाणुरित्यौणादिको णु प्रत्ययः ।'

(ii) Amarakośa gives this word as the synonym of Śiva. व्योमकेशो भवं भीमः स्थाणू रुद्र उमापतिः । Amara. स्वर्गवर्ग. 36.

(iii) The भागवतपुराण gives a story, that as per the strong protest from Brahmā the Lord Śiva desisted from creation and stood motionless as a dead body hence he is called स्थाणु.

The Lord Śiva is पुराण or anicent so he is called स्थाणु.

ततः प्रभृति विश्वात्मा न प्रसूते शुभाः प्रजाः । स्थाणुवन्निश्चलो यस्मात् स्थितः स्थाणुरतः स्मृतः ॥

The विष्णुपुराण accounts for the epithet स्थाणु as follows.

समुत्तिष्ठञ्जलात्तस्मात्प्रजास्ताः सृष्टवानहम् ।
ततोऽहं ताः प्रजाः दृष्ट्वा रहिता एव तेजसा ।
क्रोधेन महता युक्तो लिङ्गमुत्पाद्य चाक्षिपम् ।
उत्क्षिप्तं सरसो मध्य ऊर्ध्वमेव यदा स्थितम् ।
तदा प्रभृति लोकेषु स्थाणुरित्येव विश्रुतम् ॥

This eternal God Śiva is to effect the निःश्रेयस for the people. What is निःश्रेयस ?

It means emancipation or final release or beautitude from the circle of birth and death. The word is interpreted in two different ways.

(i) That to which nothing is superior or that from which true happiness results निर्गतं श्रेयो यस्मात् तत् (निरतिशय) श्रेयः being comparative of श्रीमत् or प्रशस्य and thus meaning most excellent, supreme happiness.

(ii) Cf. Kāt. निश्चितं श्रेयः निःश्रेयसम् a word included in the long list of irregular compounds noted by Paṇini.

निःश्रेयसमिति अचतुरविचतुरेत्यादिना ।
अच् प्रत्ययान्तं निपातितम् । Pāṇ 5–4–77.
मुक्तिः कैवल्यनिर्वाणश्रेयानिःश्रेयसामृतम् । Cf. त्रिकाण्डी.

निःश्रेयस does not mean स्वर्ग for ते तं भुक्त्वा स्वर्गलोकं विशालं क्षीणेपुण्ये मर्त्यलोकं विशन्ति. Thus स्वर्ग is temporary idea whereas 'यद् गत्वा न निवर्तन्ते तद्धाम परमं मम ।' this is निःश्रेयस्थान or as in B. G. VIII. 16.

'मामुपेत्य तु कौन्तेय पुनर्जन्म न विद्यते ।'

The poet describes this स्थाणुः i. e. Śiva in the first three lines. (i) This Śiva is described as एकपुरुष in the वेदान्तs by the seers or the philosophers.

The term वेदान्त deserves our attention. (i) The vedic lore consists of Vedās, the Brahmaṇas, the Aranyakas and the Upniṣads. Thus as the Upaniṣads come at the end of the Vedic lore the knowledge of the Upaniṣads is called the वेदान्त (वेदवाङ्मयस्य अन्ते यत् तिष्ठति). (ii) The word अन्त may also be taken to mean the essence or the towering knowledge of the Vedic study. The Upaniṣads are as if the butter churned out of the buttermilk of the scriptures. (iii) The word अन्त may be taken as the end or cessation of all wordly consciousness. All wordly attachment is lost when one obtains the Brahma-knowledge. These Upaniṣads reveal to us the identity of the जीवात्मा with परमात्मा and when one becomes Brahman himself, there is nothing more to be known for 'क: कं शृणुयात् क: कं पश्येत् '. Such is the condition that arrives at that stage. Thus in the Upaniṣads we get references to Śiva as equated with the 'One Reality'.

Chronologically and even as regards the subject-matter these Upaniṣads thus stand at the end of the whole vedic literature.

Generally speaking, however, the term is used for one of the six orthodox systems of Hindu philosophy or दर्शनs. The Vedāntas mean the theological metaphysical portion of the Vedas—Wilson.

[पूर्वमीमांसा and **उत्तरमीमांसा** or **वेदान्त**, न्याय and वैशेषिक, सांख्य and योग.]

In Brahmasūtra Bhaśya we get the explanation of the term वेदान्त as follows.

यत्सर्वेषु **वेदान्तेषु प्रसिद्धं ब्रह्मशब्दस्य** आलम्बनं जगत्कारणम् । I. 2. 1.
or ii) यद्यपि इदं **वेदान्तवाक्यानां** ऐदंपर्यं निरूपयितुं शास्त्रं प्रवृत्तम् II. 2. 1

Raṅganāth says that वेदांतेषु is an उपलक्षण complying पुराणादिषु अपि and quotes the references from various Puranās about the glorification of Śiva as the highest divinity.

Surendranāthashastrī explains the term वेदान्त in his comm- as follows :—

वेदान्तो हि नाम उपनिषद्पर्यायभूतं
जीवेश्वर जगत्स्वरूप विवेचनात्मकं शास्त्रम् ।
जगतोऽस्य क: कर्ता किं स्वरूपात्मक: । तस्य
जीवस्य क: सम्बन्ध: । कथं स: । लभ्य: ।

कस्तस्योत्पादयिता इति विविधा: प्रश्ना: यस्मिन् शास्त्रे मीमांस्यन्ते तत् शास्त्रं वेदान्तशास्त्रमित्यभिधीयते ।

उपनिषदाम् अनेकत्वेन वेदान्तेषु इति बहुवचनम् ।'

So then, in the वेदान्तs this Śiva is described as 'एकपुरुष.' What does this term mean ?

" एकस्तावत् **सजातीयविजातीय**स्वगत भेदशून्यः इत्यर्थः "
(i) घटाद् घटोऽयं भिन्नः इति स्वजातीयः।
(ii) घटात् पटो भिन्नः इति विजातीयः।
(iii) योऽहं बालः आसम् स एव युवा।
सान्प्रतम् इति स्वगतः इति त्रिविधभेदशून्यः एकः अद्वितीयः य उच्यते।
–रामानुजानां वेदान्ततत्त्वसारे।'

एकश्च असौ पुरुषश्च। The pervading soul. The chief philosophica idea being God is one and all pervading पुरुष is so called because he dwells in the body. 'पुरि शेते इति।'

Ref. यास्कः—पुरुषः पुरिषादः पुरिशयः पूरयेतेर्वा। पूरयन्तरित्यन्तरपुरुषं अभिप्रेत्य। निरुक्त. II. 3. 1.

The references to एकपुरुष are many indeed.

सदेव सौम्य अग्रे आसीत्।

एकमेवद्वितीयम्।

Here that highest principle is said to be सत्.

The other references to the epithat एकपुरुष are as follows. एकपुरुष means " the active instrument in creation. "—Wilson.

यस्मात् परं नापरमस्तिकिञ्चिद्यस्मान्नाणीयो न ज्यायोऽस्ति किञ्चित्। वृक्ष इव स्तब्धो दिवि तिष्ठत्येकः तेनेदं पूर्णं पुरुषेण सर्वम्।

T. Ā. 10.11.3. Ś. Up. 3.9.

(ii) अथर्व शिरोपनिषद् calls Śiva as एकपुरुष. 'स एको यः एकः स रुद्रो यः रुद्रः स ईशानो य ईशानः स भगवान्महेश्वरः।

(iii) पुरुषान्न परं किञ्चित् सा काष्ठा सा परा गतिः। कठ उप.

This एकपुरुष has remained after pervading the रोदसी. (व्याप्य स्थितं रोदसी.) This पुरुष is undefined by any limits. He remains without space to occupy after pervading the whole universe and etheral region. 'स भूमिं विश्वतो वृत्वाऽत्यतिष्ठद्दशाङ्गुलम्।' R. V. X. 90

रोदसी (i) heaven and earth, originally dual of the word रोदस् (n).

रंगनाथ explains it as भूद्यावौ रोदसी च ते. cf. अमर०

(ii) This is also explained as the seat of the roaring winds and then the upper and lower world. (रुद्: to cry or to roar.)

The word स्थित is taken in the explanation given below as 'remaining after' i. e. has the sense of transcending the heaven and earth. The form of the Lord Śiva is so great that the heaven and earth are also too short for him and thus his form extends beyond these.

(ii) स्थितं is also explained as remaining (in the form of) i. e. that एकपुरुष who immanates the universe. This way of interpretation equates God with Universe.

तत्सृष्ट्वा तदेवानुप्राविशत् ।

रंगनाथ also says द्यावापृथिव्यौ व्याप्य स्थितः । व्यापको हि भगवान् रुद्रः इति. Cf. धृतिविषयगुणा या स्थिता व्याप्य विश्वं' अभिज्ञानशाकुन्तले । I. i. and पूर्वापरौ तोयनिधीवगाह्य स्थितः पृथिव्या इव मानदण्ड.—कुमारसंभव I. i.' where the commentators do not take the sense of अवशिष्टत्व. It may, therefore, mean simply व्याप्नुवन्तम्—pervading, spread through all space.

We prefer the first explanation, as the Absolute of the Upaniṣads is pre-eminently transcendental.

In the second line of the verse, कालिदास describes him as ईश्वर, the epithet being अनन्यविषय, and यथार्थाक्षर in case of Lord Śiva.

The word ईश्वर is explained as follows :—इष्ट इति ईश्वरः One who rules is ईश्वर. Thus it is derived from ईश to rule ; with the addition of the termination वर technically वरच्. See नश्वर, इत्वर, etc.

(ii) The word is also derived perhaps rather farfetchedly from अश् to pervade. Ref. the comm. of रंगनाथ. सर्वव्यापित्वाद्वा अश्नुत इतीश्वरः । 'अश्नोते' इत्यनेन औणादिको वरट् उपधाया ईत्वं च ।'

(iii) Patanjali defines ईश्वर as

क्लेशकर्मविपाकाशयैरपरामृष्टः पुरुषविशेषः ईश्वरः । योगसूत्रे

(iv) One who is possessed of ईंशित्व, one of the अष्टसिद्धिs.

Ref. ' अणिमा महिमा चैव गरिमा लघिमा तथा
प्राप्तिः प्राकाम्यमीशित्वं वशित्वं चाष्टसिद्धयः ॥ '

Now this epithet ईश्वर is applied only to Lord Śiva. Thus it is अनन्यविषयः शब्दः न विद्यते अन्यो विषयो वाच्यो यस्य सः तथोक्तः । Kat.

' It is interesting to note that the names of Śiva in almost all Indian temples end with the word ईश्वर. Cf. रामेश्वर । हरेश्वर । विश्वेश्वर । गिरेश्वर, etc.

रंगनाथ in his comm. says अनन्यविषयः means एतन्मात्रवाचकः and quotes from the तैत्तिरीय in his support.

Amarkoṣa स्वर्गवर्ग. I. 32. records ईश्वरः शर्व ईशानः शङ्करश्चन्द्रशेखरः।

Other gods are called ईश्वर only by sufferance and courtesy, but Śiva is called ईश्वर with the fullest justification. Whenever any adjective exclusively belongs to one, then only it heightens the greatness of the person possessing that title. Further in the first act of this drama there is a similar sense of अनन्यविषय.

Ref. जयशब्दः सहस्राक्षादगतः पुरुषान्तरम् ।

Where अगतः पुरुषान्तरम् = अनन्यविषयः ।

or as in रघुवंश 111–49, 51 द्वितीगामी न हि शब्द एषः । '

The epithet is not only अनन्यविषय but यथार्थाक्षर too. यथार्थाक्षर means literally true. If ईश्वर means one who is the overlord of all, then Śiva is really so. Thus the adjective is not a mere decoration but significant. Otherwise the name of some girl may be गौरी (meaning white) and if she is black in her complexion, the गौरी शब्द is not यथार्थाक्षर in her case. She in that sense should be कृष्णा indeed and not गौरी at all. But such is not the case here. Thus acc. to Kāt. यथार्थक्षरः = अन्वर्थवर्णः and यौगिकः acc. to रंगनाथ.

अर्थं अनतिक्रम्य वर्तते इति यथार्थम् ।
यथार्थं अक्षराणि यस्यासौ यथार्थाक्षरः ।

Kālidāsa uses this expression elsewhere also. Cf. यस्यार्थयुक्तो गिरिराजशब्दः Kumara. I. 13.

or ' परंतपो नाम यथार्थनामा । '

' अर्थवान् खलु मे राजशब्दः ।

' To whom alone, in its true meaning, belongs the title of Lord ' Cowell. The references to Śiva, '' as ईश or ईश्वर are many indeed! Some of them are :

(i) तमीश्वराणां परमं महेश्वरं । तं देवतानां परमं च दैवतम् । पतिं पतीनां परमं परस्तात् विदाम देवं भुवनेशमीड्यम् ॥

रंगनाथ has detailed references in his commentary.

This, one Supreme God, the Lord of all is sought after by those desirous of liberation, by controlling their breaths, in their own hearts. नियमितप्राणादिभिः मुमुक्षुभिः यः अन्तर्मृग्यते । This line describes how जीवात्मा and परमात्मा are one and the same.

' जीवो ब्रह्मैव नापरः ' अन्तः = हृदये (Ranganāth) = अन्तरङ्गे (Kāt.)

One is not required to go anywhere to find out that Lord but what one has to do is simply to be inward. He is 'within oneself'. मुमुक्षुभिः Des. noun from the root मुच् to release. मोक्तुं इच्छुः। one desirous of salvation.

If the Lord can be seen inward, everyone would easily see him. But it is not so easy. For the concentration of mind and प्राणनियमन is required for the same. In the state of समाधि one finds the vision of God within himself.

'देह हें देवाचें देऊळ'—this Marathi quotation also hints at the residence of God within the heart of human beings.

नियमित प्राणादिभिः 'निरुद्धाः प्राणादयः पञ्च वायवो यैः ते।'

Those who restrain their vital airs for the sake of concentration as laid down in works of Yoga.

Cf हृदि प्राणो गुदे व्यानः। समानो नाभिमण्डले
उदानः कण्ठदेशेस्यात्। व्यानः सर्व शरीरगः।'

These fine breaths have thus theirs

cf 'अपाने जुह्वति प्राणं प्राणेऽपानं तथापरे।
प्राणापानगती रुद्ध्वा प्राणायामपरायणाः॥
'पूरकाख्यं कुम्भकाख्यं प्राणायामं कुर्वंन्'।

(ii) नियमितप्राणादिभि is also desolved as नियमितप्राण + आदि and explained as 'by means of suspended breath and other (penances).

Thus this Lord is searched after within अन्तः मृग्यते।

Ref. ईश्वरः सर्वभूतानां हृद्देशेऽर्जुन तिष्ठतिं. B. Gita XVIII. 6.

'स वा एष आत्मा हृदि।'

Thus in the innermost recesses or inwardly the Lord Śiva is being sought. Ref. also

दहरं विपाप्मं परमेश्वरस्य यद्वेश्मभूतं
सकलं पुरस्थम् तत्रापि दह्नं गगनं विशोकं
तदेत्र नित्यं सकलैरूपम् तैत्तिरीये।

This Lord Śiva is noted for his. स्थिरभक्तियोगसुलभत्व. स्थिर means firm or without break, continuous and भक्तियोग the path of devotion. सुलभ means easily obtainable or one who is easily pleased. One need not undergo the difficult practices of हठयोग

to obtain the favour of Śiva. Sincere devotion is quite sufficient for that purpose.

The समास स्थिरभक्तियोगसुलभः can be dissolved in different ways.

(i) स्थिरो भक्तियोगो येषां ते तथोक्ताः तैः सुलभः सुखेन प्राप्यः
(ii) स्थिरौ **भक्तियोगौ** येषां ते...तैः सुलभः ।
(iii) स्थिरेण भक्तियोगेन सुलभः ।
(iv) स्थिरा भक्तिः योगः ध्यानं च ताभ्यां सुलभः ।

Thus the word योग deserves our attention. It is taken as meaning the path by some and so भक्तियोग = भक्तिमार्ग and as mental concentration by others thus taking it to refer to the other path of Yoga (abstract meditation) different from that of Bhakti or devotion.

Some explain that the poet has discussed the three paths of कर्म भक्ति, and ज्ञान in the first three lines respectively and in the last line he draws the conclusion that even though the Lord Śiva can be obtained by other paths, by the path of devotion he is सुलभ. Thus the poet glorifies the भक्तिमार्ग too as the easy means of approaching the Lord Śiva.

We, however, are inclined to take भक्ति and योग separated and feel that the poet has described the different ways of pleasing this Lord Śiva and the epithet सुलभः is suggestive of the kind-heartedness of Śiva. He can be easily won over, it does not matter what path you follow.

The words भक्ति and योग require some explanation.

‘ तैलधारावदविच्छिन्नस्मृतिसन्तानरूपा भक्तिः । ——रामानुजाचार्य
आराध्यत्वेन ज्ञानं भक्तिः । ——उदयनाचार्य.
सा त्वस्मिन् परमप्रेमरूपामृतस्वरूपा चेति । ‘ सा परानुरक्तिरीश्वरे । ’
—‘देवर्षिनारदः’

Surrendering oneself to God with devotion and faith, Treating God as one's own mother and father and remembering His form and greeting him with sincere devotion. Thus भक्तिमार्ग leads one to सगुणपूजा in the beginning and then the final blending with the divine Self—who is at first a personal God to a devotee.

योग means mental concentration.

‘तां योगमिति मन्यन्ते स्थिरां इन्द्रियधारणाम्’
‘तथैकाग्रं मनः कृत्वा यतचित्तेन्द्रियक्रियः।
उपविश्यासाने युञ्ज्याद्योगं आत्मविशुद्धये।’
‘योगश्चित्तवृत्तिनिरोधः।’

The importance of both these paths is stressed in different books. Some of the special references to भक्तिमार्ग are

‘अनन्यचेताः सततं यो मां स्मरति नित्यशः
तस्याहं सुलभः पार्थ नित्ययुक्तस्य योगिनः। B. Gita.
भक्त्या त्वनन्यया शक्य अहं एवंविधोऽर्जुन ॥
ज्ञातुं द्रष्टुं च तत्त्वेन प्रवेष्टुं च परंतप ॥ B. Gita XI·54.

Shri Deval in his Marathi translation takes भक्तियोग to mean the path of devotion only. Ref.

स्थिरभक्तीनें वश जो होतो अल्पायासें मनुजातें।’

So far we have seen how this नान्दी verse contains आशीः or blessings for the audience and the glorification (नमःस्त्रिया) with reference to Śiva. The third purpose namely काव्यार्थसूचकत्व is also explained by some commentators. Even though the attempt is far-fetched, it shows the अर्थगर्भत्व of the Sanskrit language.

That नान्दी which contains besides the usual benediction or salutation, an allusion to some essential features of the plot of the play is called पत्रावली.

‘यस्यां बीजस्य विन्यासो ह्यभिधेयस्य वस्तुनः
श्लेषेण वा समासोक्त्या नाम्ना पत्रावली तु सा।

Ranganath’s explanation of काव्यार्थसूचक in this stanza is complete in its own way. He reads स्थाणुः स्थिरभक्तियोगसुलभः as one word as स्थाणु स्थिरभक्तियोगसुलभः। स्थाणुवत् स्थिरः केनापि अनुच्छेद्यो भक्तियोगेन सुलभश्च। Thus रंगनाथ gives an interesting new reading while attempting the काव्यार्थसूचकत्व.

‘Thus the verse may be interpreted to refer to the King Purūravas. The first two lines may be said to suggest पुरूरवस् who fills the heaven and earth by his fame and who alone may be called ईश्वर on account of his great prowess.

The words अन्तः मृग्यते in the third time may suggest उर्वशी going to the King as an Abhisarikā or the cry for help by the heavenly dancers when they are attacked by the demon Keśin and are thus in a bewildered condition, as if holding their breaths inward through fear.

The expression योगसुलभः refers to the reunion of उर्वशी with the King by means of the magic gem Sangamaniya (taking योग = remedy).

रंगनाथ explains अन्तः = neighbouring regions, and quotes the Kośa called विश्वलोचन in his support.

The explanation by काटयवेम is as follows.

'अत्र वेदान्तेषु यमाहुरेकपुरुषमित्यादिभिर्विशेषणैः वक्ष्यमाणः कथानायकः पुरूरवा नाम राजा सूच्यते। कुतः। उर्वश्यस्यायुरसि पुरूरवा घृतेनाक्ते वृषणं दधाथाम्। (तै. स. 1 .3. .7. 1) इत्यादिवेदवाक्येषु कथितत्त्वात्। 'जस्स वा अम्बरअले गई अत्थी' त्यादिवाक्यप्रतीयमानरोदः संचारवत्वाच्च। उर्वश्या मोक्षार्थिनीरप्सरोभिर्मृग्यमाणत्वाच्च।'

In the commentary by सुरेन्द्रनाथशास्त्री, he writes–

"कविकुलतिलकेन तत्रभवता कालिदासेनानेन मङ्गलगानेन चिकीर्षितस्य काव्यस्य वस्तु अपि व्यक्तीकृतम्।

'प्रथमचरणे भगवतः वेदान्तेषु एकपुरुषत्वप्रतिपादनेन अस्य त्रोटकस्य नायकोऽपि इतिहासादिषु पुरुषेषु एक एव असाधारणोऽस्तीति गम्यते। तथा यथा भगवतः सर्वव्यापित्वमुक्तं तथैव तस्य पुरूरवसः दयादाक्षिण्यादिगुणवत्त्वेन अलौकिकेन च पराक्रमेण धवालितदिगन्तकीर्त्या च सर्वव्यापकत्व प्रदर्शितम्। भगवतः ऐश्वर्यप्रदर्शनेन नायकस्यापि विलक्षणैश्वर्यशालित्वेन राजपदभाजनत्वं यथार्थमेवेति सूचितम्। यथा शिवः संसारान्मुमुक्षुभिः मृग्यते तथैव विक्रमः सुरारीणामाक्रमणान्मुमुक्षुभिरप्सरसां वृन्दैः प्राणादिवायुसंचारस्याप्यपेक्षामकुर्वद्भिर्बहिरन्वेषितः तथा च नायिकयान्तश्चेतसि वारंवारंमन्वेषित इति व्यज्यते। 'स्थाणुपदप्रदानेन नायिकायाः विरहे नायकस्य नितान्तं स्थाणुसदृशी निश्चला परिस्थितिर्बभूवेति ध्वन्यते। स्थिरया भक्त्या राजनि उर्वश्याः प्रेम्णा, योगेन च सङ्गमनीयाख्यमणिसंबन्धेन सुलभ्यः प्राप्यः इति प्रकटीक्रियते। एतेन राज्ञः उर्वशीकामुकत्वं, तस्याश्चापि कामिनीत्वं उभयोः प्रीतिः इत्यादि वस्तु व्यज्यते।"

In this नान्दी verse some explain the example of भाव, i. e. देवविषयिका रतिः

ईश्वरविषयिणी कविगतरतिरनेन रत्याख्यो भावो ध्वन्यते।'

The metre of this stanza is शार्दूलविक्रीडित—one which is quite in keeping with the dignified subject-matter of this verse.

The characteristic of this शार्दूलविक्रीडित is that there are 19 letters in every line of the verse containing four lines.

The order of the गणs is as follows: म स ज स त त ग.

As the stanza begins with मगण it has a special significance. Ref.

'भूमिदेवताकस्य मगणस्यादौ प्रयोगः' शुभागमसूचकः।

The letter व in वेदान्तेषु is also significant for 'वकारस्यामृतवीजत्वात्प्रचयाशंसा च'

After the नान्दी vesse follows the प्रस्तावना. This प्रस्तावना itself is named as स्थापना also. Some actor called स्थापक used to introduce the drama, when the Sūtradhāra had gone away after singing the नान्दी, and so it must have been named स्थापना. We get the word स्थापना in the plays of भास. Later on as the work, स्थापक was done by the Sūtradhāra himself, no special character called स्थापक was necessary. It became known as प्रस्तावना later on. स्थापना or प्रस्तावना both have the same dramatic purpose to serve.

The सूत्रधार comes on the stage and addresses his wife called नटी or an assistant called पारिपार्श्वक or पारिपार्श्विक as मारिष, or sometimes the सूत्रधार directly addresses the audience.

In some plays of भास, we find how the सूत्रधार comes on the stage at the end of the benediction and just when he has commenced addressing the gathering, he hears some noise. The सूत्रधार then is disturbed and verifies what the noise is about. In his explanation of the noise he introduces some important character of the play and then leaves the stage.

Ref. 'अये किं नु खलु मयि विज्ञापनव्यग्रे शब्द इव श्रूयते।'... आं ज्ञातम्।...... तपोवनगतो जनः॥' स्वप्नवासवदत्त.

In the प्रस्तावना of this drama, we find a similar device, the only change being, the सूत्रधार instead of directly addressing the gathering or assembly, addresses his assistant called मारिष and through their conversation the dramatic purpose is served.

The main functions of the प्रस्तावना are (i) To introduce the name of the drama and the dramatist. (ii) To give some information about the family of the poet or the dramatist. (iii) Creating the background for the main scene. (iv) To suggest, if possible, the main theme, though indirectly. (v) And to introduce some important character on the stage.

As per the rule of the Sanskrit dramaturgy, no character should enter the stage without its introduction and hence प्रस्तावना is useful to introduce the characters in the main scene.

Before we explain the term प्रस्तावना in greater details, let us discuss the term सूत्रधार, as the stage manager figures important in the प्रस्तावना.

'सूत्रं नाटकीयमुख्यकथासूत्रं धारयति प्रकाशयत्ति इति सूत्रधारः नाटकीयकथासूचको नटप्रधानः पुमान् ।' In the संगीतसर्वस्व सूत्रधार is defined as वर्णनीयत्वया सूत्रं प्रथमं येन सूच्यते । रङ्गभूमिं समाक्रम्य सूत्रधारः स उच्यते "धृधातोः 'कर्मण्यण् (३।२।१) इत्यण् प्रत्ययः । 'सूत्रधारो नाटकव्यवस्थापकः प्रधाननट इत्यर्थः ।'

The सूत्रधार or the manager of the play is another technicality of the Sanskrit drama. Every Sanskrit drama has this character. The सूत्रधार holds a prominent position not only in the प्रस्तावना but also in the whole of the drama as he is the manager of the play. After the नान्दी is sung, the सूत्रधार comes on the stage. सूत्रं नाम सबीजकं नाट्यानुसंधानम् ।' सूत्रधार is thus a person who holds the thread of the drama. The origin of the सूत्रधार of the Sanskrit drama can be seen in the pupette shows. In these shows a person with one assistant held threads attached to the different dolls representing different characters. Speeches represented the different characters, moods and sentiments were delivery by the man and is assistant. So this man who held the threads in his hands was the mover of the whole show. That is why he is called the सूत्रधार.

The सूत्रधार of the Sanskrit drama was not an ordinary personality. He had to fulfil a number of qualifications. He must know the science of poetics, must be well-versed in all the fine arts, must be a learned man, having studied the Vedas and the Śāstras, must understand the technique of the drama must look to the costume of the different characters. मातृगुप्ताचार्य gives the list of qualifications for the Sūtradhāra as follows.

चतुरातोद्यनिष्णातोऽनेकभाषासमावृतः । नानाभाषणतत्त्वज्ञो नीतिशास्त्रार्थतत्वविद् । नानागतिप्रचारज्ञो रसभावविशारदः । नाट्यप्रयोगनिपुणो नानाशिल्प-

कलावृत्तः । छन्दोविधानतत्त्वज्ञः सर्वशास्त्रविचक्षणः । तत्तद्गीतानुगलयकलातालावधारणः । अत्रधानप्रयोक्ताच्च च योक्तृणामुपदेशकः । एवंगुणगणोपेतः सूत्रवारोऽभिधीयते ।

Owing to the numerous qualifications of the सूत्रधार he was looked upon as the most important personality in the successful staging of the drama. He really corresponds to the modern stage-manager.

The other definitions of the सूत्रधार are 'नाटचोपकरणादीनि सूत्रमित्यभिधीयते । सूत्रं धारयतीत्यर्थे सूत्रधारो निगद्यते ।' or आसूत्रयन् गुणान् नेतुः कवेरपि च वस्तुनः । रङ्गप्रसाधनप्रौढः सूत्रधारः इहोदितः ।

This सूत्रधार then, figures important in the प्रस्तावना which is defined as

'नटी विदूषको वापि पारिपार्श्वक एव वा ।
सूत्रधारेणसहिताः संलापं यत्र कुर्वते ॥
चित्रैर्वाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मिथः ।
आमुखं तत्तु विज्ञेयं नाम्ना प्रस्तावनापि सा ।

The dramatic Prastāvanā is of five kinds.

'उद्धात्यकः कथोद्धातः प्रयोगातिशयस्तथा । प्रवर्तकावलगिते पञ्च प्रस्तावनाभिदः । Out of these प्रयोगातिशय् occurs when the character in the main scene enters the stage, after it has been referred to by the stage-manager in his speech with some such expression as " Here he is " as in the अभिज्ञानशाकुन्तल...एष राजेव दुष्यन्तः...।

The definition of the प्रयोगातिशय

(i) यदि प्रयोग एकस्मिन् प्रयोगोन्यः प्रयुज्यते ।
तेन पात्रप्रवेशश्चेत् प्रयोगातिशयस्तदा ॥ '

(ii) This very type is named अवलगितम् by विश्वनाथ (S. D. VI. 38.)

(iii) एषोऽयमित्युपक्षेपात् सूत्रधारप्रयोगतः । पात्रप्रवेशो यत्रैष प्रयोगातिशयो मतः ।

'दशरूपक'.

एषोऽयमित्युपक्षेपात् सूत्रधारप्रयोगतः ।
प्रवेशसूचनं यत्र प्रयोगातिशयो हि सः ।

रसार्णवसुधाकर iii 156·7

In this drama, the सूत्रधार also resorts to this type. When he says

" क्रन्दत्यतः करुणमप्सरसां गणः अयम् ॥ Act I. 4.

The word अयं directly introduces the group of the heavenly damsels, shouting for help.

The सूत्रधार addresses his assistant as मारिष.

Cf. Kāt. मारिषो नाम नटः। नटः सूत्रधारिणा मारिष इत्यामन्त्र्यते।' Rangnāth explains the term as मारिषः स्थापकारव्यः सूत्रधारकल्पः परिपार्श्वाभिधो नटः।' महेश्वर on Amar. I. नाटचवर्ग 14. says

' मारिषः मर्वणात्सहनान्मारिषः । हिंसानिवारका द्वा । मा रेषति न हिनस्ति दुष्टाभिनयादिना सामाजिकानां शान्ति मनोविनोदं चेति मरिषः।'

The शद्वार्णवकोश gives the word मार्षक along with मारिष which confirms its derivation from the root मृष्.

Cf. सूत्रधारो नटीं ब्रूते मार्षं वाथ विदूषकम्।' Thus मारिष is one whose prominent characteristic is his forbearing temperament.

मारिष when called by the stage-manager enters the stage from the नेपथ्य.

What is the meaning of नेपथ्य then ?

This term has various meanings. The one to be used here is " the curtain ' or the wings ' or the " green-room ".

The etymology of the word is doubtful. The व्याख्यासुधा derives it from नि (n) the eye or नि (m) the leader and पथ्य (निनो नेत्रस्य ' नेर्नेतुर्वा पथ्यम्।' It means the (1) curtain, (2) dress, costume, attire, toilet or decoration.

Cf. नेपथ्यं स्याज्जवनिका रङ्गभूमिः प्रसाधनम्।' अजयः। and आकल्पवेषौ नेपथ्यं प्रतिकर्म प्रसाधनम्। अमरः। (3) the tiring room or the dressing room for the actors. (कुशीलवकुटुम्बस्य स्थलं नेपथ्यमुच्यते।' and (4) The actor's costume or make-up which suggests him to be the particular character in the drama. (रामादिव्यञ्जको वेषो नटे नेपथ्यमुच्यते।' भरतः। Ranganāth says—नेपथ्यं जवनिकान्तर्भूमिवेषपरिग्रहस्थलम्। अन्तर्जवनिकामाहुर्नेपथ्यम् इति सागरोक्तेः। मारिष, when he comes on the stage respectfully addresses the सूत्रधार as भाव and awaits further orders from him. This mode of address is also referred to in the नाटचशास्त्र. Cf. सूत्री नटेन भावेति तेनासौ मारिषेति च।'

The सूत्रधार tells मारिष that the learned assembly (परिषद्) has very often witnessed the plays of the old dramatists and therefore, he wishes to exhibit one not staged up-to now, the drama named विक्रमोर्वशीयम्. He orders मारिष to see that the band of actors, therefore, be attentive to their respective parts. The assistant accepts these orders and exits.

This talk of the सूत्रधार deserves our attention, for there is a variant reading for the same. The method of asking the actors to be more attentive to their roles when a new drama is staged is quite common. Cf. अभिज्ञानशाकुन्तलनामधेयेन नवेन नाटकेनोपस्थातव्यमस्माभिः। तत् प्रतिपात्रमाधीयतां यत्नः।" The V. R. is 'सोऽहम् अद्य कालिदासग्रथितवस्तु मालविकाग्निमित्रं नाम नाटकम्....प्रयोक्तव्यम्॥"

Even though this reading might have been suggested following the method in the other two plays of Kālidāsa, still if this reading is accepted then there is a repetition of the name of the poet, as is not done in the other two dramas. Besides the poet has introduced his name in a new and more impressive manner in the प्रस्तावना later on. The सूत्रधार first mentions that it is a new drama, but the name of the dramatist is not declared at this stage, which he informs us in verse No. 2, thus adding a little to the curiosity of the audience.

परिषद् means the audience or the assembly. The नाटयशास्त्र describes an ideal प्रेक्षक as follows :

अव्यग्रैरिन्द्रियैः शुद्ध ऊहापोहविशारदः। व्यक्तदोषोऽनुरागी च स नाटये प्रेक्षक स्मृतः। यस्तुष्टे तुष्टिमायाति शोके शोकमुपैति च। दैन्ये दीनत्वमेति स नाटये प्रेक्षकः स्मृतः। Cf. xxvii 51–52 नाटयशास्त्र।

पूर्वेषां कवीनां दृष्टप्रयोग वन्धः–Kālidāsa's reference to the old dramatists shows that he had not yet obtained the unique position as a dramatist. The प्रस्तावना of मालविकाग्निमित्र gives even the names of the predecessors of the poet and mentions that it would be improper to stage a new drama by a new poet in front of the learned assembly.

Cf. 'मा तावत्। प्रथितयशसां भासकविपुत्र –– सौमिल्लकादीनां प्रबन्धानतिक्रम्य वर्तमानकवेः कालिदासस्य क्रियायां कथं परिषदो बहुमानः।' Of course, the poet has pleaded for the new composition by saying through the सूत्रधार.

Cf. पुराणमित्येव न साधु सर्वं न चापि काव्यं नवमित्यवद्यम्। सन्तः परीक्षान्यतरद्भजन्ते मूढः परप्रत्ययनेय बुद्धिः। मालविकाग्निमित्र [Act I. 2.]

Kālidāsa was afraid as to how the public would appreciate his drama But in the Vikramorvaśīyam, he has gone a step further and says through the सूत्रधार that the audience has witnessed quite a number of plays of the poets of the past, but it should witness a new play by Kālidāsa. This shows that the name of the poet had gained a good reputation as a dramatist and it was enough to attract the public to witness the performance of his drama.

But in the Abhidnyāna Śakuntalam the poet Kālidāsa has become confident of his abilities and capacities and there is no mention of these old dramatists nor the sense of assumed modesty. He quite boldly and confidently says that his drama is for the satisfaction of the learned and he worries little about the opinion the groundings now. Cf. आपरितोषाद् विदुषां न साधु मन्ये प्रयोग विज्ञानम् ।

The reading प्रयोगबन्धः is preferable to the other reading 'दृष्टरसप्रबन्धः'. For, प्रबन्ध means a mere literary composition, containing a continuous narration like the श्रीहर्षचरित or the कुमारपालचरित whereas a drama does not give a continuous narration in that sense much being simply suggested by a प्रवेशक or विष्कंभक and other devices. Hence the reading प्रयोगबन्ध meaning theatrical composition or play is more appropriate. Thus प्रयोगबन्ध means compositions which are represented on the stage.

Cf. काटयवेम–प्रयोगः अभिनयो बध्यतेऽस्मिन्निति प्रयोगबन्धो नाटचम् । '

Shri Pandit writes singular बन्धः is used for plural. But Shri Vaidya says, " since कवीनां is plural the plural प्रयोगबन्धाः gives a better sense and therefore preferable.

The सूत्रधार is desirous to stage a new drama by name विक्रमोर्वशीयम्. The word अपूर्वं means never staged upto now or extraordinary. It is again a matter of doubt as to whether this विक्रमोर्वशीयम् should be called a नाटक or a त्रोटक. रंगनाथ strongly asserts to be a त्रोटक and defends that even if the Vidūṣaka does not come on the stage in each act, still that may be neglected as the drama has the erotic sentiment as the main sentiment. In order to understand the difference between the नाटक and the त्रोटक, the explanation of these two technical terms is quite necessary.

Act I—1

The general term for all dramatic compositions is रूपक (रूप form, character; रूप् to represent on the stage.) it being their chief object to embody characters and feelings and to exhibit the natural indications of sentiment दृश्यं तत्राभिनेयं तद्रूपारोपात्तु रूपकम् A Rupaka creates feelings and satisfies all the conditions of a काव्य. It is, therefore, called a काव्य, with this difference that it is a दृश्यकाव्य while रामायण etc. are श्रव्यकाव्यs which can be heard but cannot be seen represented on the stage. A रूपक is divided into ten classes, such as नाटक, प्रकरण, भाण, व्यायोग, समवकार, डिम, ईहामृग, अङ्क, वीथि and प्रहसन.

Out of these, नाटक is defined as:

नाटकं ख्यातवृत्तं स्यात्पंचसंधि समन्वितं ।
पंचाधिका दशपरास्तत्राङ्काः परिकीर्तिताः ।।
प्रख्यातवंशो राजर्षिधीरोदात्तः प्रतापवान्
दिव्योऽथ दिव्यादिव्यो वा गुणवान्नायको मतः ।
एक एव भवेदंगी शृंगारो वीर एव वा ।
अंगमन्ये रसाः सर्वे कार्ये निर्वहणेऽद्भुतम् ।। '

Now, the definition of त्रोटक which is one of divisons of उपरूपकs, is 'सप्ताष्टनवपंचाङ्कं दिव्यमानुषसंश्रयं । त्रोटकं नाम तत्प्राहुः प्रत्यंकं सविदूषकम् '. See रंगनाथ's comm. Thus in a त्रोटक, there are five, seven or nine acts, divine and human characters take part, the main sentiment is शृङ्गार and Vidūṣaka in every act. It will be clear from the above that there is practically very little difference between a नाटक and a त्रोटक. The नाटक may have शृंगार or वीर as मुख्य रस whereas त्रोटक must have शृंगार only.

There is no विदूषक in the 1st and the 4th Act of this drama and as त्रोटक is a divison of उपरूपकs described as 'a minor, inferior sort of dramatic composition', we feel inclined to call this विक्रमोर्वशीय as a drama नाटक and not a त्रोटक.

The title of the drama विक्रमोर्वशीय is equally an important one. There are two ways of dissolving it.

(i) विक्रमेण प्राप्ता उर्वशी तां अधिकृत्य लिखितम्, i. e. विक्रमेण गृहीता उर्वशी विक्रमोर्वशी। (मध्यमपदलोपी समास। ताम् अधिकृत्य कृतो ग्रन्थः विक्रमोर्वशीयम् Acc. to Shri Vaidya this dissolution appears to be far-fetched and the idea 'Urvaśī won by valour' is not sufficiently suggestive of the character of the play. We do not agree with his opinion. The विग्रह can be defended as follows.

Acc. to Pān. 4.3.88 the termination ईय (छ) can be added in the case of formations like शिशुक्रन्दीयः, यमसभीयः; द्वन्द्व समासs like किरातार्जुनीयम् and formations coming under the category of इन्द्रजननीयम्. If it is objected that मध्यमपदलोपी compounds like विक्रमोर्वशी cannot come under this rule, द्वंद समासs only being actually mentioned there, it can be shown that इन्द्रजननादि is an आकृतिगण and is wide enough to include the case विक्रमोर्वशीयम्. Prof. Śastri quotes जयादित्य (on Pān. iv.3.881. ' in support of the same. Cf. 'दूरजननादेवाकृतिगणत्वात् शिशुक्रन्दादयोऽपि तत्रैव द्रष्टव्याः । प्रपञ्चार्थमेषां ग्रहणाम्'।

(ii) विक्रमः (पुरूरवाः) च उर्वशी च विक्रमोर्वश्यौ ते अधिकृत्य कृतः ग्रन्थः । विक्रमोर्वशीयम् । Cf. काटयवेम.

विक्रमं च उर्वशीं च अधिकृत्य कृतं नाटकम् । विक्रमशब्दः पुरूरवसंज्ञाः । इति संप्रदायः । ' Tradition has it that the King Vikrama had the title of Purūravas.

' The drama of Urvaśī dedicated to or composed under the patronage of the King Vikrama.' It is probable that the poet intended to veil the real sense by the ambiguous word विक्रम.

Cf. अनुत्सेकः खलु विक्रमालंकारः ।

' Instances are not wanting of the poets having meant to perpetuate the memory of their patrons in the titles of their works. Thus विद्यानाथ patronized by प्रतापरुद्र names his work 'प्रतापरुद्र' patronized by सिद्धराज calls his work सिद्धहेमचन्द्र.

From this title विक्रमोर्वशीयम् also a similar reference to the patron of the poet is suggested and if the patron is विक्रमादित्य, and if Kālidāsa might have lived at the court of that King, then the date of Kālidāsa goes back to 56 B. C.

The termination य has the sense of " with reference to " the adjectives form विक्रमोर्वशीय is better than विक्रमोर्वशी. Wilson translates ' the hero and the Nymph." and points out that विक्रम properly means ' heroism ' and then goes out to say " there can be no doubt, therefore, that by a poetic license heroism is put for hero and the compound is of the द्वंद्व class, in despite of the grammarians "—Theatre of the Hindus, p. 196. f. n. The objection about the द्वंद्व compound has been shown to be reputed in the notes above.

Out of these two explanations we prefer the first one as it definitely refers to an incident of the plot; the frequent use of the word विक्रम (Cf. विक्रममहिम्ना वर्धते भवान्।) etc. also lends support to the above supposition.

The सूत्रधार having declared the name of the dramatic composition and having ordered his assistant, i.e. मारिष to look to the supervison of the representation, proceeds to request the assembly, after मारिष has left the stage. Now the सूत्रधार is alone on the stage and directly addresses the सामाजिकs. He addresses them as आर्यs and मिश्रs. आर्या:च ते मिश्राः च आर्यमिश्राः

मिश्र is an honorific तान्। suffix; a term of honour, and is generally used in the plural. ' मिश्रपदं पूज्ये श्रेष्ठेच नित्यबहुवचनम् यथा लोकेऽपि च व्यवहारदर्शनाच्च मरीचिमिश्रैर्दक्षेणेति विष्णुपुराणे प्रयोगात्।' मिश्र is thus a title of respect suffixed to the names of scholars and great men, as in कृष्णमिश्र, वाचस्पतिमिश्र, etc.

आर्य means a person of noble birth and possessed of noble qualities.

आर्य is used as an affix. Thus आर्यचाणक्य: The detailed definition of the word is:

(i) कर्तव्यमाचरन् काममकर्तव्यमनाचरन् । तिष्ठति प्रकृताचारे स तु आर्य इति स्मृतः।

(ii) ' आर्य सभ्यसज्जनसाधवः ' इत्यमरः ।

(iii) यद्वा आरात् याता दूरं गता ग्राम्यत्वादिदोषेभ्यः इति आर्याः। सुकुलादिसम्पन्ना वा।

(iv) यदाह भरतः

' कुलं शीलं दयादानं धर्मः सत्यं कृतज्ञता । अद्रोह इति येष्वेतत्तानार्यान्संप्रचक्षते ॥ '

St. No. 2 **प्रणयिषु वा दाक्षिण्याद,** etc.

Having thus glorified the assembly by bowing down to it the सूत्रधार cleverly requests them to hear and see with attention the representation of the play by Kālidāsa for the following reasons.

because of courteous regard for the supplicants, i. e. the नटs. Secondly because of the high regard of the assembly for the excellent plot, and its equally noble hero and tnirdly because the play comes from the pen of Kālidāsa. The name of Kalidāsa as a dramatist must have been popular by then and hence this way of appeal. His name is a magic attraction to the assembly.

One can easily understand this influence of the name of the dramatist of an established repute on the public. When one hears that there is a cinema show, the story of which is based on Shakespeare's drama, one is easily attracted to see the film.

In the नागानन्द, श्रीहर्ष gives us four requisities for the success of the staging of a drama. Cf. श्रीहर्ष: निपुण: कवि:, परिषद्प्येषा गुणग्राहिणी लोके हारि च सिद्धराजचरितं, नाट्ये च दक्षा वयम् । वस्त्वेकैकेमपीह वाञ्छितफलप्राप्ते: पदं"। (i) Thus a clever and skilled poet or a dramatist, (ii) an appreciative assembly, (iii) an attractive popular story, (iv) the skill of the actors in staging the play, are the things necessary for the success of any drama. Even one of these things is also enough to ensure the success, then what to speak of the presentation which is blessed with all these ?

Here there is a good story (सद्वस्तु) and the noble hero (सत्पुरुष). आर्यमिश्रs are in the assembly, a play by Kālidāsa and actors are प्रणयिन: i. e. having the good will of the assembly towards them. Therefore, the सूत्रधार requests the assembly to listen to this new play by Kālidāsa. His request is thus based on the following reasons.

(१) प्रणयिषु वा दाक्षिण्याद्–' Either through your regards towards (us) your humble friends. प्रणयिषु–the word प्रणयिन् means " one who has a request to make " or a suppliant. प्रणय अस्ति अस्य असौ । Cf. Kāt.–स्वविद्याविशेषं पश्यतेति प्रार्थयमानेष्वस्मासु इति शेष: ।' The सूत्रधार thus wants to gain the sympathy of the learned before the performance is begun प्राणी–(I U) to apply, to request. प्रणयिन् a friend or an humble petitioner. When the friendship or the affection of the great is secured by one, the great will never trouble him. Cf. स्वार्थात्सतां गुरुतरा प्रणयिक्रियैव । Vik. IV. 15.

दाक्षिण्यात् (दक्ष I v. to be able दक्ष adj. clever) दक्षिण adj. skilful or sincere, honest or kind. Here it means kindness or सद्वस्तुपुरुषबहुमानात् or " through your respect for the cxcellent hero of this play. This compound is variously dissolved.

(१) शोभनं वस्तु सद्वस्तु तस्य पुरुष: । (२) शोभनं वस्तुपुरुष: । (३) वस्तु च पुरुषश्च वस्तुपुरुषौ, शोभनयो: तयो: बहुमानात्. Thus it may be taken to mean, account of the high respect for (1) the hero of the excellent story; (2) the excellent hero of the plot; (3) the noble hero of the excellent plot. Thus the adjective सत् is taken as referring to वस्तु or पुरुष or वस्तु and पुरुष both. वस्तु-वस् (to live; thus वस्तु means existing thing, essence). Here it means the main theme of a drama, subject-matter of a poetic composition.

Cf. भगवति अतिरमणीयं कथावस्तु । M. I. चिंतितं मया गीतवस्तु । Ś. iii अवहितैः शृणुत । अवहितैः एकाग्रैः ।' Kāt. 'with rapt attention.'

क्रियां इमां कालिदासस्य । There is no honorific appellation used by the poet before his name. Cf. Kāt. '' महत्त्वोपपादकविशेषणाभावेऽपि, etc. This reveals the poet's politeness in introducing himself. One can easily compare with this the way in which भवभूति introduces his name पदवाक्यप्रमाणज्ञः भवभूतिर्नाम etc.

क्रिया–literary work or composition. Ref. कालिदासस्य क्रियायां कथं परिषदो बहुमानः । Mālv.

After this रंगनाथ comments upon a verse, which is given by us in the foot-notes in the text.

This verse is supposed to be sung by the सूत्रधार, before he comes to a conclusion about the plaintive cry that he has heard. This verse is regarded as an interpolation. Prof. Karmarkar thinks that the verse is a genuine one, as it is quoted (in D. R. III–16) by धनञ्जय as coming from this play to illustrate त्रिगत which is defined as—

श्रुतिसाम्यादनेकार्थयोजनं त्रिगतं त्विह । नटादित्रितयालापः पूर्वरङ्गे तदिष्यते ।'

According to this view the indistinct noise heard by the सूत्रधार is compared to three things (अनेकार्थ) in this verse owing to the similarity of sound.

According to some, " the humming of bees, the cooing of the nightingale or the sweet song of a lady or a plaintive cry for help will produce, if heard from a distance, practically similar sounds the exact nature of which will be determined only after a careful attention."

We, however, feel that the verse does not seem proper at this place. Many mss. know nothing about it. काटयवेम passes over it in silence. The आर्तस्वर is different and the notes of a cuckoo are different. A learned person like the Sūtradhāra may not mistake an आर्तस्वर for a परभृतनाद.

St. No. 3

The ascetic exercises of these two sages नर and नारायण alarmed Indra. He, therefore, dispatched Kāma, the god of love, the spring season and the heavenly damsels to tempt them. The sages welcomed them cordially, though they had already grasped the intention of the party that had arrived there. The sage Narāyaṇa, however, taking up a flower-stalk, placed it on his thigh, when a beautiful nymph appeared, the superiority of whose charms covered the nymphs of the heaven with shame. Born of a thigh, that extraordinary beautiful lady became known by name उर्वशी.

'आपः सुमनसो वर्षा अप्सरः सिकताः समाः। एते स्त्रियां बहुत्वे स्युरेकत्वे ऽप्युत्तरत्रयम् ।' शब्दार्णव । The word अप्सरस् equally deserves our attention.

The अप्सरस्s are the heavenly courtezans and are endowed with supernatural powers; they are able to see others without being seen by anyone, if they so like, by तिरस्करिणी charm.

These अप्सरस्s are said to be one of the fourteen precious things churned out of the milky ocean. Cf. लक्ष्मीः कौस्तुभ...रम्भादि देवाङ्गनाः ॥'

In the रामायण बाल. 45 53, the interesting etymology is given as follows:

अप्सु निर्मथनादेव रसात्तस्माद्वरस्त्रियः
उत्पेतुर्मनुजश्रेष्ठ तस्मादप्सरसोऽभवन्

There is a reference in the आदिपर्व 66·48·9 as follows: 'इमं त्वप्सरसां वंशं विदितं पुण्यलक्षणम्। अरिष्टासूत सुभगा देवी, देवर्षितः पुरा ॥'
referring to them as daughters of कश्यप and अरिष्टा.

Kalidasa's प्रस्तावना are generally very short and impressive. Here also the सूत्रधार's talk comes to end, quite naturally and the band of nymphs crying for help is very skilfully introduced. This device hushes up the crowd, and attracts their attention packed with awe and wonder as they are by this time.

As mentioned before, the nymphs are seen, shouting for help when the main scene begins. The audience is eagerly waiting to see if anyone comes forward to rescue these heavenly damsels.

Just then the King Purūravas enters from behind the curtain. As every character is to come on the stage with its proper introduction, whenever such a sudden entry is to be shown, the नाट्यशास्त्र gives a device called अपटीक्षेप, i. e. 'with a toss of the curtain

अपटी काण्टपटिका प्रतिसीरा जवनिका तिरस्करिणी (हलायुधः). This device is thus utilized when a character enters under stress of emotion or excitement or when not formally announced as required by more rules of Sanskrit dramaturgy. Ranganath has explained this term in his commentary as —

'नासूच्चितस्य पात्रस्य प्रवेशो नाटके मतः निर्गमोऽपि वा । इति नाटकसमयप्रसिद्धः यत्र असूच्चितपात्रप्रवेशः तत्र आकस्मिकप्रवेशे अपटीक्षेपेण इति वचनं युक्तम् ।'

सूर्योपस्थान

Here it appears to be attendance upon the sun. When the nymphs know who he is, it is enough for them. For, even if we suppose that they had not seen him before, they must have heard a lot about him in the heaven by hearsay and through Indra. Thus they know his prowess, his devotion to Indra and even the name of his chariot and the flag of his chariot too. The King does not know who these ladies are and so introduces him in this way.

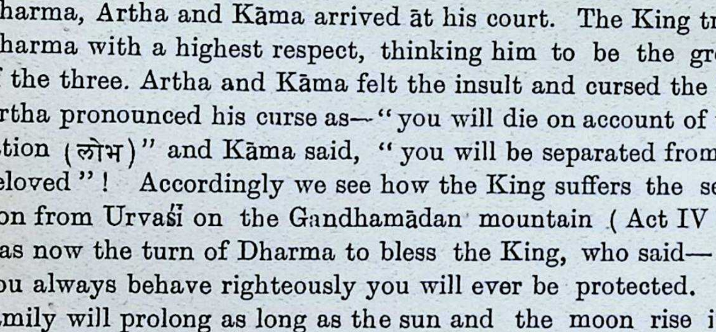
A short account of the story of the birth of the King Purūravas would help us to know other references in the play later on. Hence we give it below for a ready reference.

Vaivaswata Manu, the king of Pratiṣṭhāna, had ten sons. He desired to have more sons and so asked Vasiṣṭha to perform a sacrifice. His wife, however, desired to have a daughter, as she had already obtained ten sons. So the queen requested the priest Vasiṣṭha to pray for a daughter and not for a son, as was instructed by her husband. The sage obeyed the queen and in due course the queen got a daughter who was named Ilā. The King displeased with this asked for explanation; but being helpless was asked to propitiate Śiva, if he wanted to have a son. Śiva granted him the boon, but not by favouring him with one more son. The daughter Ilā was transformed into a son and was named Sudyumna. When this Prince Sudyumna was installed on the throne in due course, once upon a time he, roaming about on the Himalaya mountain, entered the forest dedicated to Pārvati. The peculiarity of this forest was this, that if any man entered it, he would be transformed into a woman, due to the curse pronounced by Pārvati. Sudyumna and his ministers were transformed into woman. While wandering in that new form as a woman, Sudyumna came across a lake in a forest, outside the limits of the forest dedicated to Pārvati. Budha was practising penance at that place. He having seen Ilā (i. e. the King Sudyumna, now a woman) was attracted towards her. He married with Ilā and in the course of time got a son from her who was named 'Purūravas.' Afterwards Ilā being fed up with that woman's form, practised severe penance and pleased Śiva. But the blessing or boon granted was–"You will be a man for one month and a woman for the other month." The king then retired to the ascetic grove handing over his kingdom to his son Purūravas.

Some more information about the life of the King Purūravas will be useful as a background for the plot of the drama.

Purūravas performed one hundreal horse-sacrifices. He, propitiating Visṇu by his penance, had won supremacy over the entire universe. He destroyed many demons like Keśin. Once Dharma, Artha and Kāma arrived āt his court. The King treated Dharma with a highest respect, thinking him to be the greatest of the three. Artha and Kāma felt the insult and cursed the King. Artha pronounced his curse as—"you will die on account of temptation (लोभ)" and Kāma said, "you will be separated from your beloved"! Accordingly we see how the King suffers the separation from Urvaśī on the Gandhamādan mountain (Act IV). It was now the turn of Dharma to bless the King, who said— "If you always behave righteously you will ever be protected. Your family will prolong as long as the sun and the moon rise in the sky and your descendants will be the Lords of the earth."

Wilson gives the following chart about the family of the King Purūravas.



Thus the King Purūravas belongs to the sun and the moon both. The story of Budha links the relations of the King with the Moon.

Brhaspati's wife तारा had some secret retations with the Moon and when a son was born to her in due course, the birth-rites of the baby were being performed by बृहस्पति, in the presence of all the gods. The Moon then declared that the son was born of him. Thereupon बृहस्पति and the Moon came to blows. The Danavās helped the Moon and the gods assisted their preceptor. The creator himself then arrived there to pacify the struggle and enquired of तारा as to who was the real father to that son. Tārā admitted that the child belonged to the Moon, so the creator handed over the son to the Moon. This son of the Moon was named as Budha. The Moon offered him the kingdom of earth and Brahmā made him a planet and thus established his position. The moon is thus the grand-father of the King Purūravas.

सुकुमारं प्रहरणं etc.

Thus in the words of मेनका, उर्वशी is the delicate weapon of the Lord Indra, to be used against some sage when frightened by him by his severe austerity (or the performance of hundred horse sacrifices), तपोविशेषशङ्कितस्य सुकुमारं प्रहरणं महेन्द्रस्य ।'

Urvasi herself owes her origin to one of such occasions, when Indra tried to tempt the sage Narāyaṇa by sending the heavenly nymphs.

Indrapada or the seat of Indra is obtained by one who performs one hundred horse-sacrifices. Therefore, Indra tries his level best to frustrate such sacrifices. The references to such a practice by Indra are many indeed.

The figure of sense in this line, is रूपक or Meatphor.

Cf. यद्येवं प्रत्यादेशः इदानीं रूपवतीनाम् ।

What the sentence means is that 'Laxmi cannot hold a candle to Urvaśi. The word श्री means beauty, wealth, good fortune. The goddess of beauty was puffed up with pride thinking herself to be the most beautiful one in the heaven. But she was also put into background by Urvaśi due to her extraordinary beauty. Some read 'रूपगर्वितायाः श्रीगौर्याः' taking it as referring to पार्वती. 'पार्वत्या अभिमाननाशिनी इयं उर्वशी अस्ति इत्यर्थः। While some explain it as श्री

and पार्वती both. Urvaśī on account of this extraordinary charming personality had secured the title अलङ्कारः स्वर्गस्य. Thus the third रूपक used is Urvaśī is the ornament of heaven. There is another reading सर्गस्य ' या च उर्वशी सर्गस्याखिलसृष्टेः संसारस्य वा अलङ्कार रत्नमेवास्ति । Both the readings स्वर्गस्य and सर्गस्य are possible. This is decidedly a more flattering compliment to Urvaśī.

Cf. अहं तु ताम् आश्रमललामभूतां शकुन्तलां अधिकृत्य ब्रवीमि । Śāk. Act II.

अलं करोति इति अलङ्कारः । Which makes a thing complete in itself. Urvaśī thus brings perfection to heaven itself or to the whole world.

Such an extraordinary heavenly damsel Urvaśī wās by chance (समापत्ति) seen by the demon Keśin, when she was returning along with Chitralekhā and other nymphs from the dwelling of Kubera.

' सदृशं खलु सोमादेकान्तरस्य । '.

This is indeed quite worthy of the descendant of the Moon, only one degree removed. सोम or the Moon was the grand-father of the King पुरूरवस् and so पुरूरवस् is separated from the Moon by only one, i. e. बुध. एकः बुधः अन्तरं व्यवधानं यस्य सः । ' The story has been already given above. ' It is remarkable that the nymphs were already aware of the prowess and pedigree of ' पुरूरवस् '.

Cf. सदृशं एतत् पुरुवंशप्रदीपस्य भवतः । Sāk. I.

The King's promise of safety is quite worthy of his noble nature. The King is born in a noble family, and as such has acted in a manner befitting his race.

The King is now to go to rescue Urvaśī and her friend, but he cannot keep the nymphs waiting in the mid-air and so asks where possibly they would wait for him. All the nymphs decide to wait on the peak of the Hemakūta mountain.

हेमकूट is supposed to be to the north of the Himālayas. This appears to be a favourite mountain with Kālidāsa who uses it as the final meeting place of दुष्यन्त and शकुन्तला as well.

It is also noteworthy to see how the poet has selected this mountain with its golden peaks dazzling in the sun, as the background for the first meeting between the hero and the heroine. 'This gives a scenic and romantic setting to the ideal love of a celestial damsel and the hero.

This is the appreciation of the speed of the chariot as voiced by the King. The King hopes to overtake even Garuḍa started ahead, with that speed, then what of the offender of Indra! That is to say, that the King can easily overtake the demon Keśin, due to the fast speed of the chariot.

वैनतेय = Garuḍa ' विनतायाः अपत्यं पुमान् । ' He is the bearer of विष्णु, noted for his speed in the mythological stories. The mind (मनस्) and the wind (वायु) are the conventional standards of comparison for speed. But as the King is in the mid-air, perhaps quite naturally he resembles the eagle or Garuḍa for comparison.

The stanza No. 4 coming after this is thus quite in line with this prosaic appreciation of the speed of the chariot by the King.

अपकारिणम्–अनिष्टकारिणम् दानवम् । मघोनः of Indra.

The epithet is significant as Indra is bountiful or munificent, Indra is known for his liberal nature. The King feels it strange, how the demon dared to do something against Indra, i. e. abducting Urvaśī and her friend.

St. No. 4

चूर्णीभवन्तः powdered pulverized, रेणुवद् like (the columns) of dust. रथस्य अग्रे यान्ति are rising in front of the chariot, fly in front of the chariot. घनाः पयोदाः clouds. The chariot is passing through the mid-air and so the clouds are powdered by the wheels of the chariot. They are rising in front of it.

The speed is so fast that—चक्रभान्तिः the revolution of the wheels. अन्यां अरावलीम् अरान्तरेषु जनयति इव । जनयति इव as it produces. अन्या अरावली another series of spokes in the intervals of the spokes.

The long chowries (आयामवत्) (चामरं) placed (न्यस्तं) on the heads of the horses (हय शिरसि) हयः appearss motionless. अचलं चित्रन्यस्तं इवं as if drawn in a picture.

The banner-cloth (ध्वजपटः) वेगानिलात् owing to breeze (अनिल) produced by the speed (वेग).

समं स्थितः stands evenly यष्ट्यग्रे प्रान्ते च between the point of the flag-staff (यष्टि) and its own limit (प्रान्त).

Thus the verse gives the description of four things. The clouds, the series of spokes, the long chowries on the heads of the horses and the banner-cloth.

Kātayavem followed by Shri. Pandit construes वेगानिलात् with चूर्णीभवन्तः । 'वेगानिलात् इति सर्वत्र संबंधनीयम् ।' But it appears unnecessary. For the effect on the clouds is brought about by the wheels of the chariot directly and by the speed indirectly. After being powdered by the rattling of the wheels of the chariot the clouds naturally scatter about. The powerful wind may help to scatter the clouds when powdered, but it is not the direct cause of their चूर्णीभवन.

रेणुवत्-suffix वत् is added to express similar behaviour according to तेन तुल्यं क्रिया चेद्वति । (Pān. V-I-115). Here तुल्य क्रिया is अग्रे गमन.

Ranganāth, Bollensen and others read रेणुपदवीं instead of रेणुवदमी. But the evidence of mss. goes against it. Besides Kātayavema and Ranganath suggest alternate reading. Cf. Kāt. चूर्णीभवन्तः कणाः सन्तः घनाः मेघाः रथस्य अग्रे रेणुवत् रजांसीव यान्ति ।

रेणुपदवीं यान्ति would mean, are pounded to dust. But as the idea is already conveyed in चूर्णीभवन्तः it appears that रेणुवद् would give a further charm. Just as the dust so the clouds; rise in front of the chariot. Kālidasā's favourite figure simile is thus explained here. It becomes आर्थी तद्धितगा उपमा.

It is again not the वेगानिल but वेग that causes the illusion of a new series of spokes. वेगानिलात् can be well construed with the last two things. The long chowries are motionless as if drawn in a picture, due to the speedy wind. हय शिरसि the singular is used to suggest that each horse had a chowrie or चामर on his head.

There are in all seven types of sages.

१. राजर्षि such as Janaka, Purūravas or Dushyanta.

२. ब्रह्मर्षि as वसिष्ठ.

३. देवर्षि the divine sage Nārada.

The other four being ऋषि, महर्षि, खण्डर्षि, श्रुतर्षि.

उच्चलित—flutterins about, streaming on high. हरिणकेतनः —केतन means a flag; from कित् to know. (केतत्ये ज्ञायते अनेन)

'पताका वैजयन्ती स्यात् केतनं ध्वजमस्त्रियाम् । '

हरिणकेतन means with the deer insignia सोमदत्तो रथः—The chariot सोमदत्त by name. Thus Shri Pandit takes it to mean a proper name Ranganāth explains, 'the chariot given (to Purūravas) by (his ancestor) सोम the Moon सोमेन दत्तः इति ।

The ensign हरिणकेतन excellently suited his lunar race; since the King's grandfather is मृगलाञ्छन (The Moon). Shri Pandit adds, "To indicate that a chariot goes not only fast, but also flies in the air, no better design can in Kalidāsa's mind be put on the banner-cloth, than a deer."

Cf. पश्योदग्रफुतत्वात् वियति बहुतरं स्तोकमुर्व्यां प्रयाति ।

St. No. 5 **गतं भयं...**

The stanza brings out the modesty of the King. The fact that the removal of the calamity from the enemics of Gods is attributed by him to the greatness of the wielder of the thunderbolt, i. e. Indra., proves it. It also shows how poetic by nature the King has been portrayed by Kālidāsa. The King has not to notice the long eyes of Urvaśī which are closed on account failed of fear.

भीरु means timid. त्रिलोकरक्षी—protecting the three worlds, महिमा–greatness.

The King Duśhyanta similarly attributes his victory over demons to Indra Purūravas himself repeats the same later on- in ननु वज्रिणः एत्र वीर्यमेतत् (Vikram I. 15) उन्मीलय—open. आयतं चक्षु:–wide eye. Of course both the eyes were closed. The singular suggests the dual. Having long eyes is supposed to be a sign of beauty. Here is a fine simile. Urvaśī is the उपमेय compared to the उपमान a lotus plant. The साधारणधर्म would be opening or blooming of eyes in the case of Urvaśī, and of lotuses at dawn in the case of the पद्मिनी. The उपमान पद्मिनी further suggests according to some that उर्वशी belongs to the पद्मिनी type of women;

The other reading 'निशात्रसाने..पङ्कजम्' is against the evidence of a majority of mss. Cf. VII · 16 Śāk. नवोषसा भिन्नमिवैकपङ्कजम् ।

The simile further suggests 'the rising tempo of the King's passion in the appreciation of Urvaśī's beauty.

संज्ञां प्रतिपद् a Sanskrit idiom meaning to regain consciousness.

बलवत् अत्र भवती परित्रस्ता. बलवत् an adverb—a favourite with Kālidāsa. He uses it five times in the Śākuntalam, thrice in this drama and twice in the Mālvikāgnimitram in this sense.

Cf. बलवत् अस्वस्थ शरीरा शकुन्तला ।
साहं मदनेन बलवद् बाध्यमाना ।
बलवदपि शिक्षितानां आत्मनि अप्रत्ययं चेतः ।

Then the King explains why he says that Urvaśī is terribly frightened in the stanza No. 6.

Before the verse No. 6, namely, मुञ्चति न तावदस्याः etc. रंगनाथ reads one more verse which is given by us in the foot-notes on the same page in the text.

Shri Pandit also omits this stanza.

St. No. 6 **मुञ्चति न तावदस्याः. .कथितम् ।**

The King says that उर्वशी's heart, tender or soft like the stem of a flower, does not give up its tremor. This is inferred from the sandal-paste lifted up and down between her bosoms.

कम्प tremor. न मुञ्चति does not forego उच्छ्वासिना—dancing upon. हरिचन्दन the heavenly sandat-tree. The paste of sandal is applied to the bosom, for cooling effects.

Cf. पञ्चैते देवतरवो मन्दारः पारिजातकः ।
सन्तानः कल्पवृक्षश्च पुंसि वा हरिचन्दनम् ।।

There is other reading as मुञ्चति......भयकम्पकुसुमकोमलं हृदयम् । सिचयान्तेन कथंचित्स्तनमध्योच्छ्वासिना कथितः ।

The meaning in that case will be :

" The tremor due to fear does not yet leave her heart tender as a flower—the tremor which is inferred with great difficulty by the end of the garment throbbing between the breasts".

Those who accept this reading take the verse मन्दारकुसुमदाम्ना, etc. as genuine and try to show that there are two stages of the tremor experienced by Urvaśī.

In the beginning the trembling sensation was too severe and so could easily be seen from the मन्दार garland heaving up and down. But later on till the King recites this verse the tremor subsided and so with great difficulty it could be indicated by the skirt of the garment throbbing between her two breasts. But this is hardly convincing. We, therefore, have taken only one verse as genuine. Now the question is whether the tremor was indicated by the sandle-paste or the skirt of the garment. We fully agree with Prof. Gaidhani who comments the reading सिचयान्तेन कथंचित् "When the bosom is heaving, the whole of the breast-garment throbs. We do not know why the poet should specifically describe, that only the ends of the garment are throbbing and that too in between the two breasts."

Now the question is how the King could see the sandal-paste throbbing between the two breasts. It is pleaded that owing to a displacement of the garment over them, the breasts could be seen, and as Urvaśī was after all a courtezan, Chitralekhā did not trouble herself about placing the garment in order. The sandal-paste being dried down, has been reduced to dust. With the throbbing of the breasts, the particles of हरिचन्दन also were lifted up and thrown down. The tremor was so great that a causal glance also could notice that, and so it may not be charged that the King was looking in a remarkably inconvenient manner to the breasts of Urvaśī.

The sentiment in the mind of the King is that of sympathy and not of passion at this critical moment. Of course, this sight may rouse the passionate feeling of the King in the future, or rather add to the attraction about Urvaśī. Besides 'कन्यका हि निर्दोषदर्शना भवन्ति' नागानन्द It should not be taken that the King was gazing at the breasts. For, only a mere look could reveal the sandal-paste to him. Shri Kale even though accepts the reading हरिचन्दनेन, etc. adds—"The reading सिचयान्तेन etc. would be less objectionable, being more decent." We, however, feel that the question of decency has been answered above. After all if such critical attitude is to be taken, then many other verses in the Sanskrit dramas would require a revision of reading.

About the tremor of breasts, a similar description is seen in Sākuntalam.

Cf. अद्यापि स्तनवेपथुं जनयति श्वासः प्रमाणाधिकः ।

Surendranath takes कुसुमकोमलं as the reading and explains 'हृदयस्य कुसुमसदृशी कोमलेति कुसुमकोमलपदे वाचकलुप्तोपमालङ्कारः' In the second half there is अनुमान. The metre is Āryā.

कुसुमसमबन्धनं हृदयम् Cf. आशाबन्धः कुसुमसदृशं प्रायशो
ह्यङ्गनानां सद्यः पाति प्रणयिहृदयं विप्रयोगे रुणद्धि ।
मेघदूते ।

चित्रलेखा also tries to encourage Urvaśī with the words " हला उर्वशि पर्यवस्थापय आत्मानम् । अनप्सरेव मे प्रतिभासि । There is a gentle rebuke in her expression पर्यवस्थापय्–to compose oneself.

रंगनाथ says अधैर्य is possible of human beings only and not of divine beings.

Urvaśī, though a divine damsel, has lost her courage, so Chitralekhā says that she seems to be as if an अनप्सरा (not a heavenly damsel). That means the condition of Urvaśī misfits a nymph. The remark of Chitralekhā even though simple in its appearance may be made to suggest something more. Coming events cast their shadows before. This may be taken as a dramatic irony or that Urvaśī in the future is really going to be an अनप्सरा when she is cursed and when finally she is allowed to remain on the earth for ever.

Just then Urvaśī regains consciousness. Before Chitralekhā could give expression to her joy, the King shows his greater interest and exclaims with joy, to Chitralekhā अयि प्रकृतिमापद्यते ते प्रियसखी ।'

अयि is used when a delicate address in intended. Cf. ' अयि कोमलामन्त्रणे ' प्रकृतिं आ + पद् is a Sanskrit idiom meaning toregain consciousness or natural state of affairs. Cf. इदानीं प्रकृतिमापद्यते मे प्रियवयस्यः । " Śāk. Act II.

Sta. No. 7 अविर्भूते रशशिनि तमसा मुच्यमानेव रात्रि, etc.

The King describes the slow and gradual recovery of Urvaśī in a poetical manner The stanza gets a vivid colouring due to highly appropriate similes.

The King compares Urvaśī to three उपमान s or standards of comparison. The one being the night, the other the flame of the nightly fire, and third the river Ganges.

The night is pleasant than the day, as it is the time for rest. There is a sacredness attached to the flame of the sacrificial fire and the Ganges is noted for her grandeur and majesty.

Act I—7

The poet cleverly suggests that Urvaśī combines in herself the charm or pleasant form, the sacredness being divine and the majestic appearance too.

मुच्यमाना The force of the present participle is be noted.. being left not yet completely left. The same is intended by मुक्तकल्पा. Thus Urvaśī has not yet completely recovered. She is slowly coming to her consciousness.

छिन्नभूयिष्ठधूमा छिन्न: विच्छिन्नो बहुलो धूमो यस्या: सा. The flame of the eventide Agnihotra or of the आहवनीय अग्नि.

हुतभुज: of the fire. हुतं भुङ्क्ते इति हुतभुक् तस्य। The, fire devours the ablations offered in it! hence so called. Cf. 'वहति विधिहुतं या हवि:।' मुक्तकल्पा: almost free. Act I. 1.

Suffix कल्प is added in the sense of a little less than ईषदसमाप्तौ कल्पव्देशदेशीयर (Pāṇ. V. 39.) अन्तर्मोह: unconsciousness.

कलुषा–turbid. muddy. प्रसाद: clearness, lucidity ' originally used with the muddy water which clears up when the dirt settles down (प्र + सद्)

Cf. प्रत्यागतप्रसादं Vik. I. 10.

The मन्दाक्रान्ता metre heightens the charm of the stanza. The grandeur of the style is a special feature of Kālidasa's poetry.

Chitralekhā asks Urvaśi to be at ease and to assure her that they are safe now. Then she says that the obstructors of the gods are completely vanquished and are frustrated in their efforts.

परिपन्थिन :–irregular formation. The word पर्यवस्थातृ (meaning an enemy) takes the suffix इन् without change of meaning of पन्थ is substituted for अवस्थातृ. This sūtra restricts the use of the word to छन्दस् or the Veda. Cf. लोके तु परिपन्थिशब्दो न न्याय्य:। ' (सि. कौ.) त्रिदशा: thrice ten the gods. This refers to their original number which is however given to be thirty-three.

Urvaśi, when she hears from Chitralekhā that the demons are destroyed, at first naturally feels that such a heroic deed must have been done by Indra. Because Indra is प्रभावदर्शी.

प्रभाव means divine or miraculous power. We feel that Urvaśī might have a faint idea of her rescue by the King seated by her side in the chariot. But to get it ascertained by Chitralekhā and to rejoice at it, she first starts with the other supposition. She being in the service of Indra thought that she might have been saved by him knowing the danger by his supernatural power even though far away.

Chitralekhā tells her that it was not by Indra but by the royal sage Purūravas (seated) over there, that she was rescued. Chitralekhā adds that the King is the match of Indra in power (महेन्द्रसहशानुभाव:). This is how the hero is introduced to the heroine, in a very attractive manner. Generally, Kālidāsa introduces his heroes as savoirs. In the Abhidnyāna Śākuntala also the King Duśyanta saves Śakuntala from the bee hovering round her face. The heroine feels a sense of gratitude no doubt, but she suffers from " Love at first sight " too. For, Urvaśī looking to the king Purūravas, says to herself (आत्मगतम्) 'उपकृतं खलु दानवै:।' Oh,I am blessed indeed by the demons." There is an apparent contradiction in the words. The paradox in the idea, how the demons can do a favour unto her is removed when we know what she means. With few words, Kālidāsa achieves a magnificent effect. But for the outrage by the demon Keśin, she would not have met the King Purūravas, or would not have been able to come so close to him.

The King on his part is also struck with the beauty of Urvaśī. He closely observes her and then says unto himself that there is no wonder that the nymphs tempting the sage Narāyaṇa were put to shame, when they saw this Urvaśī. The King is already aware of the mythological story about the birth of Urvaśī. In the next sentence he goes a step further in his appreciation of the charming personality, and doubts the story about her birth. For, Urvaśī certainly does not deserve to be the creation of that sage. To say so, is too prosaic according to him. The King then puts forth his own conjectures about her creator in stanza No. 8.

St. Na. 8 अस्याः सर्गविधौ etc.

This is one of the off-quoted stanzas of Kālidāsa. The King Purūravas entertains various doubts as to the truth of her creator. Was it the Moon or the Cupid or the Spring season ? The doubt is raised but no certainty in the end. There is no certainty in the middle, i. e. निश्चय गर्भ or निश्चयान्त but शुद्ध संदेह. One thing that is

निश्चित is, that the sage dulled by the study of the Vedas and averse to any passion, cannot possibly create such an attractive form.

कान्तिप्रदः—giver of lustre. The other reading कान्तप्रभः is not better. For, in कान्तिप्रद there is an added sense that the Moon is not only beautiful himself but also beauties others too.

वेदाभ्यासजडः Shri Pandit remarks : "It is apparent that in Kālidasās time the study of the Veda was not regarded as any more edifying to the mind or the body than it is at present" But we do not feel so.

It is only the नीरसता or the difficulty in studying Vedas that might be meant here.

विश्वनाथ in his commentary on the first Karika of साहित्यदर्पण प्रथमपरिच्छेद also gives similar expression and says that the poetry is easier and more pleasant than the Vedas which are hard to understand.

पुराणो मुनिः refers to the sage Narāyaṇa and not to Brahmā.

This praise of the beauty of the beloved is quite common in the Sanskrit literature.

The King looking towards Urvaśī answers that her friends are in great anguish.

St. No. 9 'यदृच्छया त्वं सकृदप्यवन्ध्ययोः।'

The appreciation of the beauty and loving personality of Urvaśī given in the St. No. 8 was स्वगत of the King, but now he directly addresses the heroine, paying a tribute to her charming appearance. He says that there is no wonder if her friends feel anxious about her. After all they are full of ardent love for her (आर्द्रसौहृद).

The King cleverly conveys his feelings about her. He himself would feel uneasy or love-lorn in her absence, and considers that his eyes have been fruitful on seeing her. This is a noble expression of his own feelings, of course indirectly.

यदृच्छया accidentally सकृत् once अवन्ध्ययोः the epithet means barren, i. e. fruitful. Thus one feels blessed at the sight of Urvaśī.

There is another figure called अर्थापत्तिः Automatic conclusion, in addition to काव्यलिङ्ग, which is explained by the maxim of दण्डा-

पूपिका. When a stranger also feels amiss in her absence, once he sees Urvaśī, then what to talk of the fast friends ? This shows how Urvaśī was a covetable lady. There is प्रसादगुण in the stanza.

Cf. को नु खलु एष: चतुरगम्भीराकृति: मधुरं प्रियं च आलपन् प्रभाववान् इव लक्ष्यते। Śāk. Act I.

अथवा in Sanskrit gives a turn to the previous thought अथवेति विकल्प:।' What Urvaśī means is that there is no wonder if the King spoke so nobly. For, will anyone wonder if the nectar flows from the Moon ? अमृत-सोमरस (?) a favourite drink of the gods. It is one of the fourteen things churned out of the milky ocean. Cooling and gladding effect of the moon-beams is perhaps responsible for equating them with अमृत. Cf. 'सुधया तर्पयते सुरान पितृंश्च.'

St. No. 10 एता: सुतनु मुखं ते etc.

उपप्लव: a calamity or eclipse. This is an appropriate simple. Urvaśī is compared with the Moon and the abduction by Keśin to his eclipse by Rāhu,

Some read in the second line instead of प्रत्यागतप्रसादं the reading उत्सुकनयना: लोका: or उन्मुखनयना लोका: Surendranāth explains, –just as the people love the moon and therefore eagerly await the time when the eclipse will be over, similarly, the friends with eager eyes are waiting for Urvaśī now rescued from the danger.

We feel प्रत्यागतप्रसादं to be a better reading, referring to the previous line 'गङ्गा गृह्णतीव प्रसादम्' in stanza No. 7.

Then follows a small conversation of about four sentences between Urvaśī and Chitralekhā. It is very much interesting and is full of a clever wit. It exhibits play on words and helps to bring out the feeling of love now gaining ground in the mind of Urvaśī.

Chitralekhā requests Urvaśī to behold the group of friends. Urvaśī, instead of looking to the friends, looks to the King longingly and says that (he) co-parcener in her grief is as though drinking her up with his eyes. These words can be construed so as to apply to the King or to the group of the friends. Chitralekhā is shrewd enough to understand the working of love and so teasingly inquires as to who is drinking her with his eyes. Urvaśī, now aware of her mistake, that she has betrayed her inner feelings tries to conceal them by resorting to the other way of explaining the sentence समदु:ख: पिबतीव मां नयनाभ्याम् and says that she meant सखीजन: thereby. This has been possible for the gender of the word 'a group of friends'i.e. सखीजन: and स: with reference to King is the same, i. e. masculine. That is why the sentence can be doubly explained. Urvaśī is of course not sorry for this exposition of her feelings. For, she did rejoice in betraying them to her bosom friend and then was more pleased for it had a desired effect on Chitralekhā as is suggested by her meaningful question.

There is a joy in betraying these feelings cleverly and then concealing them under some excuse even though lame. Lovers do enjoy such exposition of their mutual love. Surendranāth reads प्रणयिजन: instead of 'सखीजन:'. We know, he wants to keep the sense still under suspence by प्रणयिजन: for, it may apply to the friends or to the King.

But as there is no strong ms. evidence for it, we reject it. Besides in the reading सखीजन: there is a better wit. 'प्रणयिजन:' would make all the things quite clear. Kālidāsa's brevity of expression and his power to convey more than what he writes reminds one of Bhavabhūti as a contrast, who goes on analysing in details a particular feeling at such occasion.

M. Wm.'s edition reads this sentence as 'समदु:ख: पीयते लोचनाभ्याम्। Apte's dictionary under पा to drink, follows the same reading.

Shri Vaidya comments Shri Pandit's reading 'समदु:ख पिबतीव मां लोचनै:' as follows. According to him, (1) the agents of पिबति are सखीजन: and the King severally ; in that case the friends being many, the plural नयनै: may apply to सखीजन: but in the case of the King the plural is incorrect unless we take it in the sense of glances which is unusual. This objection stands removed for in the revised edition of Shri Pandit the word is 'नयनाभ्याम्।' and we have followed the corrected reading. (2) Again, if the King is the agent of पिबति we expect some such stage direction — (आत्मानं सस्पृहं अवलोकयन्तं राजानं पश्यंती), for, unless Urvaśī observes स्पृहा in him, she cannot appropriately say of him as पिबति (looks intently). We, howevere, feel that the stage direction राजानं सस्पृहं पश्यंती removes this objection too.

(3) By this speech, Urvaśī covertly intends to attract the attention of Chitralekhā to her own feelings of love for the King, which purpose cannot be well served if the King is the looker-on. We, on the other hand, say that by taking the King as looker-on the whole conversation is more interesting and the words समदुःख convey the mutual attraction and pining for each other. Urvaśī would certainly be more proud to point out the attraction of the King towards her. (4) The last argument in support of पीयते लोचनाभ्याम् is that, it is a direct response to Chitralekhā's invitation 'सखि पश्य'. Chitralekha's words सखि पश्य really refer to the group of friends. That Urvaśī should understand it to refer the King and then as if obey her and then her drinking him up by her eyes is quite prosaic. As compared to this पिवतीव has a poetic beauty of its own.

Cowell, however, is guided by the reading पीयते who translates : Urvaśī : My eyes drink in that sharer of my joys and sorrows.

Chitralekhā—Whom meanest thou ?

Urvaśī : Whom should I mean but yonder troop of my friends ?"

We leave it to the रसिकs to think for themselves and enjoy the reading they like. We feel that, if Urvaśī should bluntly say that she is drinking in the King, it would appear strange and devoid of decorum.

विशाखा is one of the two stars चित्रा and विशाखा which form a constellation. Sometimes the moon is is said to approach चित्रा, and विशाखा is left to be inferred. Cf. 'हिम निर्मुक्तयोर्योगे चित्राचंद्रमसोरिव' Raghu. I–46.

Sometimes for चित्रा and विशाखा the dual विशाखे is used as in

'किमत्र चित्रं यदि विशाखे शशाङ्कलेखामनुवर्तेते ।'

There is the Puranik idea that the Viśakhās are the wives of moon.

विशाखासमीपगतः shows that the King is seated nearer to उर्वशी.

The King accompanied by Urvaśī and the less shining Chitrā or Chitralekhā appears beautiful as if like the moon in the company of Viśākhā and Chitrā. ‘विशाखासहितस्य सौमस्य सम्भावनायाः चमत्कारित्वादुत्प्रेक्षालङ्कारः।’ Cf. सुरेन्द्रनाथ.

Menakā having observed closely says, ‘two things pleasing to us have come to pass.” ‘Two delightful things have now happened to us” Cowell. But the force of the word अपि is better explained if taken as “Here happen two things; and both are such that we have every reason to be thankful for them.” The two things are the restoration of their dear friend Urvaśī and the unwounded state of the King. Some one would feel that the victory of the King was quite cheap. To remove that idea, Sahajanyā agrees with Menakā and adds that the demons are दुर्जय invincible indeed. But due to his extraordinary heroism the King destroyed the demon and yet is quite safe himself.

The conversation of the nymphs is over at this stage and they are preparing to receive the King. The short dialogue that follows which is taking place in the party in the chariot is full of psychological approach to human mind, especially lovers’ minds. The King points out the peak of Hemakūta to his charioteer and orders him to make the chariot descend. The charioteer follows the instructions. Before we explain the next sentence uttered by the King, we must discuss the meaning of विषमावतार. The first one is that the chariot has come down to earth and glides along the rugged surface. It has descended at a place, a bit removed from the nymphs awaiting there. Upto now the passage was through the air but now that it was along the uneven rocky ground, the chariot received jolts or jerks due to the rattling of its wheels on the stones, or secondly, it is taken to mean that the chariot descended in a circular flight like a modern aeroplane and hence the jolting or the swining on the sides while coming down is thus meant. In that case चक्रोद्घात remains unexplained. If it is to be a reference to चक्रs or wheels the chariot must have come down to the ground. Whatever it is, it is certain that the occupants of the chariot also experienced a jolt. This is more important. The King was seated near Urvaśī who it is assumed had got up after her recovery from her swoon. The space in the chariot being not comfortable for three or because the King was sitting closer to Urvaśī, had the pleasure of his shoulder coming in contact with that of the beautiful damsel. A thrilling sensation passes all over his body. He, therefore, exclaims " दत्तफलो मे विषमावतार: " My descent on uneven ground has paid its fruit."

Travel in a jolting vehicle is generally discomforting. So it is at first difficult to know why the King delights in it.

But when he sings verse No. 11, the whole thing is quite clear. The King has obtained a fine opportunity of coming in bodily contact with Urvaśī by this विषमावतार. "The cosmopolitan jerks" in the crowded trains or buses or in the streets of Bombay are quite famous. Some pretend annoyance when they get such a 'beautiful jolt' but inwardly they may be feeling, 'दत्तफलो मे विषमावतार:।' The working of human mind has not changed. Here also the King expresses his feelings as स्वगत only. The reading विषयावतार "विषयाणां रूपरसादीना अवतरणं यस्मिन् descent in corporeal form or possession of a body" is far-fetched and inappropriate.

St. No. 11 **यदयं रथसंक्षोभात्** etc.

रथोपमश्रोण्या: of one possessing round hips.

(lit.) wheel-like hips; such hips are said to be sign of beauty for women.

सरोमविक्रयम्–सरोमांचं यथा भवति तथा स्पृष्ट: रोमविक्रिया is the change of the hair on the body, their bristling or erection. The thrill of joy, terror or surprise creates such a change in the hair. रोमन् (n). hair on the body.

अंकुरितमनोभवेन–अंकुरित: मनोभव: येन (अंसेन),

Some read the verse as

यदिदं रथसंक्षोभादंगेनांगं ममायतेक्षणया । स्पृष्टं सरोमकंटमंकुरितं मनसिजेनेव'. Here the more passionate outlook in रथोपश्रोण्या: appears to be avoided, and instead the long eyes are brought in their place to attract the King if स्त्रीणाम् आद्यं प्रणयवचनं विभ्रमो हि प्रियेषु।' Megh. I. 29.

But while reparing one thing 'अंगेनाङ्गं, suggests the contact of different limbs whereas in the reading 'अंसेंनासं' the shoulders only are said to have come into contact.

The King describes the hair standing erect as being the young sprouts of the future tree of love. The seed of the tree was sown when the parties met; it now put forth sprouts when they came in closer contact; it will blossom with the confession of mutual love and will bear fruit when the union takes place. Kālidāsa describes these stages of the growth of the tree of Love in मालविकाग्निमित्र Act IV-1 very beautifully.

When Urvaśī receives the jolt and her shoulder comes into contact with that of the King, even though she likes it, she pretends dislike and asks Chitralekhā to move a little away so that she will be able to sit comfortably. (हला किमपि परतः अपसर ।) Chitralekhā enjoys the whole situation and being clever enough to under अपसर as न अपसर says नाहं शक्ता. It is not possible for her to do so. She refuses point blank to comply with the request of Urvaśī. Instead she has a tactful smile which conveys everything.

This scene must be highly hailed on the stage.

Just then the chariot approaches the nymphs. The King asks the charioteer to stop the chariot so that Urvaśī will be able to get down and meet her friends. This he speaks in an artistic manner, again praising Urvaśī, in stanza No. 12. Lovers do not lose a single opportunity of praising the beauty of their beloved. For, it pays them a good dividend in the future.

St. No, 12 **यावत्पुनरियं सुभ्रूः** etc.

The disturbed (समुत्सुक) friends are compared to the creepers, Urvaśī is compared to the Vernal Glory. Just as the Vernal Beauty gives a refreshing influence to the creepers, so also Urvaśī will gladden the hearts of her friends.

ऋतोः इयम् वा । par excellence. For, in that the trees are covered with green foliage, and picturesque blossom. The joyous cuckoos sing their notes. The sorrow-stricken and morose friends of Urvaśī will similarly bloom or cheer up when they meet her. पृथ्वीं पालयिता– 'Nouns ending in तृ are used with the accusative instead of the Genitive when habit or disposition is intended to be expressed. पितरं आराधयिता भव । but जगतो निर्माता । घटस्य कर्ता etc.

The charioteer hears in the eastern direction a sound due to the great speed of a chariot, उपदर्शितः from उपदृश् caus. to exhibit. पूर्वस्यां दिशि. Indra the guardian deity of the East, resides in the east. Therefore, चित्ररथ's entry from that direction.

St. No. 13 **अयं च गगनान्कोऽपि** etc.

The charioteer soon notices some one wearing armlets (अङ्गद) of polished gold (चामीकर) descending upon the top of the mountain, from the mid-region like a cloud (तोयदः इव) with a streak of lightning (तडित्वान्)

अङ्गद–अङ्गं दायति भूषयति । armlet worn on the upper arm.

Just as a cloud giver of water should appear when there is lightning in its interior, (शरदि न वर्षति गर्जति । '). Similarly, the divine चित्ररथ appeared in the sky on account of the dazzling armlets of polished gold. Gold when heated shines all the more. Surendranāth reads a further suggestion from the उपमान तोयद as follows :

Just as a cloud pleases the world by showering down rain-water, so चित्ररथ is to shower compliments upon the King.

The figure is उपमा.

विक्रममहिम्ना—is greatness of valour or great valour. Here as well as in the next sentence अनुत्सेकः खलु विक्रमालंकारः the word Vikrama is explained by some as conveying compliment to (probably Vikramāditya of 56 B. C. or) some King Vikrama who must have been the patron of Kālidāsa and before whom this play might have been performed.

नारदः a देवर्षि. One of the ten mind-born sons of Brahmā. He is the devotee of Visṇu and sings the name Narāyaṇa in tune with his lute called महती.

He is represented as a messenger from gods to men and from men to gods. He enjoys quarrels and hence called कलिप्रियः He comes to the King Purūravas as a messenger with good news from Indra in the Act V of this drama. He always wanders from one world to another.

चारण : Wandering bard, a celestial singer.

जयोदाहरणं—जयख्यापनं 'यशो जयोदाहरणम्'— हैम.

उदाहरण is a declaratory song, a sort of panegyric beginning with the words like जयति.

Chitraratha continues his speech, and explains how the King has favoured Indra in Stanza No. 14.

St. No. 14 पुरा नारानणेनेयम् etc.

Chitraratha points out that Urvaśī was handed over to Indra by the sage Narāyaṇa, in the days of old. The sage Narāyaṇa created her. The King Purūravas has granted her as if a new life by snatching her from the clutches of the demon.

अतिसृष्टा = दत्ता. अति when affixed gives the sense of giving for good. Cf. Raghū XI. 48, XII. 27.

मरुत्वते : The मरुत्s originally are the storm gods. They are the lieutenants of Indra.

मरुतः सन्ति अस्य इति मरुत्वान्।

इन्द्रो मरुत्वान् मघवा।

In the classical Sanskrit मरुत् is used to denote any god. Therefore, मरुत्वान् may mean the Lord of gods also.

The metre is अनुष्टुभ्.

St. No. 15 **ननु वज्रिण एव वीर्यमेतद्** etc,

The King Purūravas is not puffed up with pride by the praise sung by Chitrarath. He is modest enough to attribute the victory to the bravery and prowess of Lord Indra.

ननु निश्चये। certaintly, without doubt वज्रिणः इन्द्रस्य : of the wielder of thunderbolt. पक्ष्याः partisans. पक्षपातिनः द्विषत् : enemy.

अभिसर्पी–spreading. वसुधाधरः a mountain or भूधर supporter of earth; कंदर -cave, den. भिनत्ति– disperses. or कंदर–valley. नाग = elephant. हरेः of a lion, प्रतिशब्द : reverberations or echo (of the roar) Cf. धर्मारण्यं प्रविशति गजो भिन्नसारंगयूथः।' Śak. I.

दुष्यंत on a similar occasion says to मातलि " सिध्यंति कर्मसु महत्स्वपि यन्नियोज्याः] संभवनागुणमवेहि तमीश्वराणाम् '। Śāk. VII 4.

The mere echo of a lion's roar is enough to frighten away mighty elephants The King attributes his bravery to that of the greatness of Indra. His bravery is as if the echo of Indra's might.

The figure of sense is दृष्टान्त. As the second line is used as an exemplification for the first one. Cf. 'दृष्टान्तः पुनरेतेषां सर्वेषां प्रतिबिम्बनम्।' काव्यप्रकाश. The word हरि means a lion or Indra. Thus there is श्लेष or pun. Both these figures are independent of each other, so it is संसृष्टि.

Chitraratha is also clever enough to reply. He says " अनुत्सेकः खलु विक्रमालङ्कारः। '

'Valour indeed shines by modesty', or Cf. " Modesty is the handmaid of heroism "—

अनुत्सेक :–अनभिमानः Modesty.

Cf. भाग्येष्वनुत्सेकिनी Śāk. IV.

Act I—15

About the reference in the word विक्रम see *ante*.

Urvaśī wants to bid adieu to the King. The King is her benefactor (उपकारिन्). Still she is unable to bid adieu to him due to bashfulness. It is the love for the King that makes her shy. She as if considers the King her Lord and so being humanized is unable to speak directly to him.

She asks Chitralekhā to voice her feelings. मुखं भू–Is a Sanskrit idiom, meaning to voice someone's feelings or to speak for somebody. All this talk of Urvaśī is put as जनान्तिकम्.

जनान्तिकम् त्रिपताककरेणान्यानपवार्यान्तरा कथाम् ।
अन्योन्यामन्त्रणं यत्स्यात् तज्जनान्ते जनान्तिकम् ।

गम्यतां पुनर्दर्शनाय ‘ We part to meet again ’ It is nearer to ‘Goodbye so long, used in the modern days. Or the French expression ‘Au revoir’.

All gesticulate flying up in the sky along with the Gandharvās. But as Urvaśī has her mind attracted to the King, she pretends gesticulating a hindrance in her upward movement. She pleads that her necklace of pearls is caught in a twig of a creeper and asks Chitralekhā to extricate it. At that time she is looking at the King by turning round under this pretext.

एकावली ‘ is a long gold or pearl necklace reaching upto the feet such as is seen on the large statues of gods in the caves of Badāmī ’. Shri Pandit.

This purposeful lingering on the part of ladies when they want to enjoy a glance at their lovers is quite natural. In the Śakuntalam we get a similar scene.

Cf. अनसूये अभिनवकुशसूच्या परिक्षतं मे चरणम् ।
कुरबकशाखापरिलग्नं च वल्कलम् । ”

Chitralekhā understands this ruse employed by Urvaśī and so says that the necklace has fast stuck up. It is difficult for her to disentangle it. Of course she tries to disentangle it. Urvaśī asks her to remember these words. What she means is, Chitralekhā should help her in her love-affair in the future.

When both of them fly off, the King is left on the stage alone with his charioteer. He has enjoyed the hurry and worry of Urvaśī in stealing a look at him-under some excuse. So he ponders over it to himself, in the following stanza.

St. No. 16 'प्रियमाचरितं लते त्वया मे......'।

अपाङ्गनेत्रा–अपाङ्गे नेत्रे यस्याः सा. The eyes directed towards the corners.

अपाङ्गयोःप्रेरिते नेत्रे यस्याः सा casting side-long glances,

अपाङ्गः नेत्रयोः यस्याः सा having love-inspiring eyes.

अपगतं अङ्गं यस्य सः अपाङ्गः मदनः

The King blesses the creaper for creating a (क्षणविघ्न) — Momentary obstruction in Urvaśī's path.

अपांगनेत्रा means one having eyes with beautiful or long corners.

A similar scene occurs in Śak. and is remembered by the King Duśyanta in Act II.

There is a greater attraction in the side-long glances of a beautiful lady, than in her straight look.

St. No. 17 अदः सुरेन्द्रस्य etc.

शरधि : शराः धीयन्ते अस्मिन् इति । the quiver.

महोरग : उरगः उरसा गच्छति इति । a large cobra.

श्वभ्रम्– a hole. श्वभ्र to pierce or bore.

'रन्ध्रं श्वभ्रं वपा शुषि'। अमर०

Some derive it as श्वा भ्रियते यत्र or

यत् श्वानं बिभर्ति, a corn hole.

वायव्यमस्त्रम् appears to be like the 'Australian Boomrang'. This अस्त्र is mentioned in connection with this story in the मत्स्यपुराण only.

The figure is उपमा रन्ध्रप्रवेशसाधर्म्यात् ।

उपश्लेषय–bring near.

Urvaśī departs with a long and deep sigh which conveys the fire of separation burning within.

The King in the last stanza blames or accuses Cupid for inspiring in his or anybody's mind, an ardent passion for an object difficult to obtain (दुर्लभ). अभिनिवेशः strong attachment.

Act 1—18

This very sentence which is a generalization is supported by the King by quoting his own example in the last stanza No. 18.

St. No. 18 एषा मनो मे etc.

It seems to be a favourite device of the poet Kālidāsa to sum up the position in an epigrammatic sentence and to round up the act with a fine simile.

Cf. गच्छति पुरः शरीरं धावति पश्चादसंस्थितं चेतः ।
चीनांशुकमिव केतोः प्रतिवातं नीयमानस्य ।

In this stanza the King says that Urvaśī, flying through the sky, has forcibly snatched away his heart from his body like the female royal swan taking away a fibre from a lotus stalk with the tip broken off.

पितुः मध्यमं पदः middle step of Viṣṇu who is also called Narāyaṇa.

The sky is often called विष्णुपद.

Cf. इदं विष्णुर्विचक्रमे त्रेधा निदधे पदम् ।

The daily course of the sun has three steps at the rising mountains, at the zenith and at the setting mountain. With this compare the mythological story about बलि. Viṣṇu occupied the earth by his first step, the heaven or the sky by his second step and with the third one he pressed down बलि to the nether regions

पितुः मध्यमं पदम् in general means sky.

This is one of the most beautiful similes. There is nothing in the text directly corresponding to the epithet खण्डिताग्रात्. Perhaps the body pierced with the arrows of love and rendered helpless may be taken to correspond to खण्डिताग्रमृणाल.

The seed of the drama is already sown in the form of the mutual love of the hero and the heroine in this act. If it is objected that the depiction love of the noble King Purūravas for a courtezan is not justifiable, the reply to the objection can be read in Kātayavema's commentary. Urvaśī, though a courtezan is after all divine and hence nothing wrong in it.

Cf. 'अत्र उदात्तनायकस्य राजर्षेः पुरूरवसा साधारण–नायिकायामुर्वश्यामनुरागो वर्णयितुमनुचित इति नाशङ्कनीयम्, अस्याः दिव्यत्वात् । यथोक्तं वसन्तराजीये–वेश्या चेन्नायिका राज्ञः सा दिव्या स्यान्न मानुषी इति । तथा च भारतीये

दिव्यवेश्याङ्गनानां हि राज्ञां भवति सङ्गमः ।
दिव्या च वेश्या साप्यत्र यथैव कुलजा तथा ॥ '
'स्त्रीरत्नं दुष्कुलादपि ' 'मनुस्मृति'

The Resume of Act I

The incidents shown in the first act, follow one another quite naturally.

The sorrow-sticken nymphs crying for help, the dramatic entry of the King Purūravas to assure them help and knowing from them, where the demon who had abducted Urvaśī had gone his hurrying for her escape, the conversation of the other nymphs waiting on the peak of Hemakūta mountain as to the possibilities of the King's victory and the confidence in his valour, the King returning successful by saving Urvaśī and Chitralekhā from the hands of the demon, Urvaśi's swoon and the attempts of the King and Chitralekhā to encourage her, the depiction of the effect of Urvaśi's sense of gratitude and also love at first sight for the King, her safe arrival in the midst of her friends, Chitraratha's arrival on the scene as a messenger of Indra, the mutual thanksgiving by Chitraratha and the King, the separation of the hero and the heroine, Urvaśī's conveying her inner emotion of love to the King under the pretext of her necklace entangled into the twig of some creeper, the King's expression of the wound caused by the arrows of cupid in the form of Urvaśi's glances, and finally suggesting the possible obstructions in path of obtaining the heavenly damsel by the sentence दुर्लभाभिनिवेशी मदनः are all quite in their own places. The events are as if chained together. The audience will be certainly eager to know what happens further, at the end of the first act. Prolonging the curiosity of the audience, is one of the important things and it is thus served by this act. The act contains many poetic ideas and has a romantic setting, The hero and the heroine are properly introduced and one is anxious to see if they are finally united or not.

The brief sketch of the life of the King Purūravas is given below as per this act. His valour is equally a noteworthy thing. He has been shown adept not only in the warfare but also in the delicate approaches of Love. He has an excellent and noble manner of speech. Modesty adds to the charm of his greatness. He is a known figure even in the heavenly world. His friendship with Lord Indra and the obligations he has done to Indra are specially stressed, for Indra is going to do his own in the last act, remembering the same. He is happy to find his love reciprocated by Urvaśī.

The heroine Urvaśī is introduced as the creation of the sage Narāyana. She is noted for her beauty, and is the sure weapon of the Lord Indra for tempting a sage practising severe penance and thus threatening Indrapada thereby. Though a heavenly courtezan she has been humanized by the poet. Right from the beginning she is the centre of attraction. The title itself shows how Kālidāsa depicts her character with all his interest. She is full of wit and her reply to Chitralekha's question "अयि क:" as सखीजन: is quite lovely. She is affectionate by nature and is uneasy in the absence of her friends. She is overcome by love at first sight for the King Purūravas and cleverly indicates her inner sentiment to the King. She exhibits her bashfulness in speaking directly to the King but talks volumes by her side-glances. Her exit is equally exciting and charming. Urvaśī, beautiful as she was, must have appeared all the more so with a turning of neck and a longing look. In the whole of the first act she talks directly to the King only once. The rest of her talk is अपवार्य, जनान्तिक, स्वगत or addressed to चित्रलेखा and other nymphs.

There is much resemblance of events of the first act of this drama with that of the Abhidnyāna Śākuntalam. There also the King enters, in a chariot, describes the speed of his chariot.

Cf. 'सत्यमतीत्य हरितो हरींश्च वर्तन्ते वाजिन:'

Then he rushes to rescue the heroine from the onslaughts of a bee, wards off the bee, is attracted towards Śakuntalā's extraordidary beauty, knows her life-history through her friends, does not have any direct conversation with ths heroine but mutual love is well conveyed to each other, praises the heorine for her beautiful form, when the friends arc in hurry go away because of the onrush of the elephant, tells the girls " भवतीनां सुनृतया एव गिरा कृतमातिथ्यम्, and finally enjoys the ruse resorted to by Śakuntalā to have a parting look at the King,–serving as a sweet memory, a treasure for him in the future. From the account given before, one can easily see how these two accounts have a glaring resemblance, except some vital differences, necessary as per the theme of the drama.

After reading this act Subhāśitās like ‘अनुत्सेकः विक्रमालङ्कारः ‘अहो नु दुर्लभानिवेशी मदनः’, चन्द्रादमृतमिति किमत्राश्चर्यम् do linger in the path of our memory, impressing us by their charm.

In the first act there is no expressed mention about the other wives or the queen of the King Purūravas. Has Kālidāsa purposely dropped it? There is in fact no opportunity to give some suggestion of this side of the King's life. The events proceed with a rapidity and so one does not think of this at all. The adjective दुर्लभ may perhaps hint at the two possible obstructions in the path of the union of the hero and heroine. The first is that Urvaśī being a heavenly damsel, her union with a mortal King is doubtful; secondly, the queen of Purūravas, if there is one, may not like this new love-affair. How to arrange this secret union is also another difficulty.

All these questions, actuate the audience to see the further act with rapt attention. The first act of Vikramorvaśīyam is thus beautifully comoposed both from the view of dramatic composition and effect thereof. The language is simple but pleasant and poetic, and contains many figures of sense. Some of the verses like अस्याः सर्गविधौ प्रजापतिरभूत् (I–8) or ननु वज्रिणः एव वीर्यमेतद् (I·15), आविर्भूते शशिनि तमसा मुच्यमानेव रात्रिः etc. (I·7) are oft-quoted in the Sanskrit literature and they are some of the precious gems in the एकावली of poetry of Kālidāsa.

Act II

After the events of the first act are over, the King Purūravas returned to his capital. He handed over the secret of his new love-affair to his bosom friend Vidūṣaka Maṇavaka by name. The lovers do enjoy such discussion about their sweet-hearts, when they are talking to their friends in private. The King Purūravas was so much enamoured of Urvaśī's beauty, that he could not keep up the outward appearances. The inward agitation could easily be inferred by the crowned Queen Auśīnarī; from his absent-mindedness. A faithful and devoted maid-servant Nipuṇikā undertakes to find out, for the sake of the queen, where the shoe pinches. Māṇavaka was noted for his simple-mindedness; so he could be easily fooled. How she did it, is represented in the small scene at the beginning of the second act: such a scene is technically called a Praveśaka or interlude.

The technical term प्रवेशक requires some explanation.

'All the incidents in the plot of a drama cannot be represented on the stage, both on grounds of economy and propriety. Such material, unworthy of actual stage representation, is suggested to the audience by means of certain dramatic devices, Prelude (विष्कंभकs and interludes (प्रवेशक s) being the most common and suitable ones for the purpose. "

Ref. D. R. I. 56.58

द्वेधा विभागः कर्तंव्यः सर्वस्यापीह वस्तुनः ।
सूच्यमेव भवेत्किञ्चिद् दृश्यश्राव्यमथापरम् ।।
अर्थोपक्षेपकैः सूच्यं पञ्चभिः प्रतिपादयेत् ।
विष्कम्भचूलिकाङ्कस्याङ्कावतारप्रवेशकैः ।।

Thus the plot of drama is divided into two parts, one that has to be suggested and the other which is to be seen or heard. The former is suggested by five kinds of preludes or interludes i. e. विकष्भ or विष्कम्भक, चूलिका, अङ्कास्य, अङ्कावतार and प्रवेशक.

चूलिका means the hinting or indication of the occurrence of any event by characters behind the stage. (नेपथ्ये)

अङ्कास्य or अङ्कमुखं means that act or part of an act, which furnishes a clue to the whole plot of the drama.

अङ्कावतारः is the closing part of a dramatic act which prepares the audience for the next act as the sixth act of Śākuntalam or the second act of Mālvikāgnimitra.

We are more concerned with विष्कंभक and प्रवेशक, so their details are given below.

A प्रवेशक is almost the same as a विष्कम्भक with a slight difference only.

विष्कंभक is the prelude between the acts of a drama performed by one or more inferior characters, (मध्यम and नीच) who briefly explain to the audience what has occurred in the intervals of the acts and what is likely to happen later on.

In the साहित्यदर्पण it is defined as

' वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः ।
संक्षिप्तार्थस्तु विष्कम्भ आदावङ्कस्य दर्शितः ।
मध्येन मध्यमाभ्यां वा पात्राभ्यां संप्रयोजितः ।
शुद्धः स्यात् स तु संकीर्णो नीचमध्यमकल्पितः ॥
प्रवेशकोऽनुदात्तोक्त्या नीच पात्रप्रयोजितः ।
अङ्कद्वयान्तर्विज्ञेयः शेषं विष्कम्भके यथा ॥

The Viśkambhaka is divided into two types : शुद्ध and मिश्र,
(Pure) (mixed)

If the मध्यमपात्रs only take part in the conversation and speak in Sanskrit only it is शुद्ध विष्कंभक.

When the मध्यम and नीच पात्रs both take part, the language spoken by मध्यमपात्रs is Sanskrit while the नीचपात्रs speak in Prakrit. Thus it is मिश्र विष्कंभक.

In the प्रवेशक the नीचपात्रs only take part and hence the language used by them is Prakrit.

The other difference between the विष्कंभक and प्रवेशक is, विष्कंभक may be shown at the beginning of even the first act, while a प्रवेशक can be introduced only between two acts. When the विष्कंभक occurs at the beginning of the first act, it furnishes the information about the background of the theme of the drama and then hints at the events to be staged in the main scene.

The प्रवेशक or विष्कंभक is thus the conversation between two characters, or it is a स्वगत of one character, or a kind of dramatic monologue. Generally, the male and female attendants, or the Vidūṣaka (the court-jester) and the protector of the harem (कञ्चुकिन्) or the students, or the policemen and others are introduced in such scenes.

The वृत्तकथांश suggested is that the suspicion of the queen has naturally been roused marking the uneasiness of the King after his return from the सूर्योपस्थान. Secondly, this secret is, suspected to be known to Vidūṣaka, as the विदूषक is the confidant of the King.

The maid worms the secret out of the Vidūṣaka, by employing her wit. The scene serves to tickle the ears of the groundlings, providing some delightful humour.

वर्तिष्यमाण part suggested is the difficult task that awaits the King, i. e. of pacifying the Queen. This is one of the main incidents in the act to follow.

The प्रवेशक or विष्कंभक between two acts thus serves, like the प्रस्तावना at the beginning of the first act, to introduce the events in the main scene also.

When the curtain goes up, we find the Vidūṣaka on the stage. He can be easily recognised to be a विदूषक, because of his peculiar dress. Of course, the विदूषक in the Sanskrit drama, is something more than this buffon or the clown of the western drama. ' A detailed information of this विदूषक's character is equally necessary.

' विकृताङ्गवचोवेषैर्हास्यकारी विदूषकः। He stirs laughter by his quent dress, disfigured body and foolish talk. He is generally shown as middle-aged Brahmaṇa, quite fond of food and sleep. He is named as वसन्तक, माणवक, etc. He receives presents from the Queen. He is a bosom-fviend of the King or the hero of the drama and helps him in his love-affairs. Cf. विदूषको नाम नायकपार्श्ववर्ती कामपुरुषार्थसहायो नर्मसुहृदुच्यते। Vidūṣaka is known to be the minister for ' Love-matters ' of the King or the hero. In the मालविकाग्निमित्र, Kālidāsa has given greater importance to this character. विदूषक's charactor is thus introduced mainly to create laughter, or relieve the tragic tension. Vidūṣaka is not learned and his only claim to be a Brāhmaṇa is the religious thread he wears. He criticizes all, and even makes fun of himself. ' विशेषेण दूषयति सर्वान् इति विदूषकः '' Vidūṣaka's character is also useful to create a new complication into the plot of the drama and helps to further the main action thereby,

Cf. अन्त:पुरचरो राज्ञां नर्मामात्यः प्रकीर्तितः । सागरः
or cf. कुसुमवसन्ताद्यभिधः । कर्मवपुर्वेषभाषाद्यैः
हास्यकरः कलहरतिर्विदूषकः स्यात्स्वकर्मज्ञः ।

निमन्त्रणोपायनेन ब्राह्मणः इव । Like a Brahmin with gifts received at invitations. There is another reading निमंत्रणैकपरवशः निमंत्रेण एकेन परवशः ‘wholly engrossed in the thoughts that he has received an invitation.

We have accepted the reading—निमन्त्रणोपायेन and the explanation for the same is as follows.

When a Brahmin, who does not get a rich food daily, is invited for meals, he voraciously over-eats his fill, and then has the sensation that his belly may burst. (Cf. कोकिलानां अक्षिपरिवर्तः इव कुक्षिपरिवर्तः संवृत्तः।’ स्वप्नवासवदत्ते)

Vidūṣaka is similarly packed with the royal secret and is unable to contain it within his own mind. His garrulous nature tempts him to expose it to some one. He is holding his tongue with a great difficulty. He finds the secret bursting forth from his belly. This comparison is most vivid and appropriate. Such fantastic and ludicrous comparisons easily make the audience laugh.

अवश्यायसलिलम् अवश्यायः अवश्याय or नीहार (m), Frost, dew. श्यै to dry up, wither, with अव.

“ A secret can rest no longer in his breast, than morning dew upon the grass.” –Cowell.

Cf, नलिनीदलगतजलमतितरलं‘– Cf. चपलोऽयं बटुः। Śāk. The dew deposited on the fine grass-blades, early in the morning, does not stay there any longer. The gentle breeze drops it down. Similarly, the maid suggests that a causal inquiry will elicit the secret from the Vidūṣaka.

Nipuṇikā compares the Vidūṣaka to a वानर painted in a picture, firstly because he was standing like a statue without any movement. Besides his appearance also seemed like that of a monkey. Vidūṣaka too humorously calls himself a monkey and creates laughter, by the joke thus at his own cost.

The reply given by Nipuṇikā to the विदूषक’s qnestion is only a sweet lie. Therebyshe appeals to the noble side of his nature, stirring sympathy for the Queen a victim of undeserved suffering. The Queen's order was to get the secret out of the Vidūṣaka, but the whole message is coined by the maid by her imagination, to win over the Vidūṣaka.

She, therefore, praises Vidūṣaka by informing him how the queen considers him to be partial to her side, and expects that he will not be indifferent towards her particularly when she is distressed by unwarranted suffering. Vidūṣaka must have certainly felt elevated at this high regard and confidence shown by Her Majesty, in him and naturally will try to help her by any way, possible.

There is a variant reading for this sentence which runs as follows :—

आर्यस्य ममोपरि अदाक्षिण्यम् । न मामनुचितवेदनादुःखितामवलोकयतीति । This reveals how the King has offended her, and makes the next sentence of Vidūṣaka quite uninteresting. If the reading we have taken is accepted then the question, "Is it that my friend has offended Her Majesty in any way ? will be logical. There is a stage direction (thinking) सवितर्कम्. This shows how the Vidūṣaka donbts as to whether the undeserved suffering is caused by his friend alone. For otherwise the queen would not send Nipuṇikā to him.

Upon Vidūṣaka's enquiry Nipūnikā uses her trick and tells him that it is the King alone who is the cause of the suffering, and adds that His Majesty addressed the Queen by the name of that lady for whom His Majesty seems to be pining.

This is a very fine invention of the conning maid-servant.

नामधेयेन० 'This is technically termed गोत्रस्खलनं' making mistakes in names.

The trick is successful. Maṇavaka is surprised to know that the King himself has revealed the secret. He then thinks that it is unnecessary for him to restrain his tongue. Just to assure whether that is a reference to Urvaśī, he asks the maid if the King addressed the Queen as "Urvaśī." He adds that he himself is tortured by the King, as the King is averse to all diversions maddened as he is from the moment he saw Urvaśī.

The Vidūṣaka asks Nipuṇikā to inform Her Majesty that he shall endeavour to wean his friend from pursuing that mirage and then only wait upon her. He makes a common cause with the Queen.

मृगजलं : It is also explained as Johnsonian phantom of delight. It has also acquired a deeper sense in Indian Philosophy to describe the illusory nature of the wordly phenomenon.

Cf. स्रोतोवहां पथि निकामजलामतीत्य।
जातः सखे प्रणयवान् मृगतृष्णिकायाम्। Śāk. VI. 16.

Here it means illusory or unattainable thing and suggests how the desire for union with Urvaśī is nothing but a mirage, as being a heavenly damsel, she is unobtainable to the King.

वैतालिकः (विविधः तालः तेन व्यवहरति।) One who sings in different tunes. There used to be singers in the King's palace, who awakened him at dawn with music and song.

वैतालिकः तत्तप्रहरयोग्यैः रागैः तत्कालवाचिभिः श्लोकैः सरभसं एव वितालं गायन् वैतालिको भवति।

St. No. 1 आलोकान्तात् etc.

The poet gives us the description of the Sun as well as of the King by using punning words.

A King drives away from off the minds of his subjects, the evil inclinations (तमोवृत्ति) to the farthest limits of his kingdom (आ लोकान्तात्), as the Sun, i. e. the lord of the luminaries (ज्योतिषां अधिपतिः।) dispels the prevailing darkness to the ends of the world (आ लोकान्तात्) for the benefit of the people (प्रजा). The sun stands for a while in the middle of the sky and the King also follows the dictates ot his conscience in the sixth division of the day.

लोकान्त (i) to the farthest limit of the kingdom or extending to all classes of men;

(ii) reacting all the worlds.

तमोवृत्ति (i) evil inclinations. 'तमः प्रधाना वृत्तिः' सत्त्व, रज and तमस् are the three qualities (गुणs.) that constitute the Pradhān of the सांख्यs or the Mayā of the Vedantins;

(ii) the spread of darkness (अन्धकार).

For a similar ref. cf. नियमयसि विमार्गप्रस्थितान् etc.

षष्ठे भागे In the sixth division of time. Wilson says, "The author of the play has conformed to this distribution, bringing

Purūravas from council at the sixth portion of the day. (i. e. at 1–30 p. m.) ".

Mr. Pandit says, " The sixth division of the day is that which commences at 1-30 p. m. and lasts till 3 p. m , the day being divided into eight parts. "

Shri Vaidya differs from these authorities. He thinks, I 'This distribution of time is not strictly observed by the poet, and that he roughly divides the day into twelve parts. Thus now at the beginning of the second act it is nearly 12 a. m.'

We agree with Shri Vaidya's opinion in this matter. According to some, the expression also suggests the revenue collected by the King. ' A King is to collect sixth part of land-produce from his subjects. Cf. धान्यानामष्टमो भागः षष्ठो द्वादश एव वा । Manu VII. 30.

Prof. Karmarkar writes that the first line may be explained as आलोकान्तात् also. In that case आलोक means (1) lustre with reference to the King, and (ii) light with reference to the sun. Just as the sun drives away darkness by his light, so the King drives away the तमोवृत्ति by his great lustre and righteousness. See the comm. by Ranganāth.

St. No. 2 आ दर्शनात्प्रविष्टा etc.

This is uttered by the love-sick King drowned in thonghts about Urvaśī, half to himself and half to Vidūṣaka. He explains how from the moment the celestial nymph (सुरलोकसुन्दरी) was seen (दृष्टा) by him, she has taken possession of his heart, breached by (कृतमार्गम्) the infallible (अवन्ध्यपात) shaft (बाण) of Cupid (मकरकेतुः ।)

मकरकेतोः Of the shark-bannered god मदन. ' So called because the मकर (a sea-monster) subdued by him and represented on his banner. ' The word suggests how the god of love is invincible. मकर as the symbol may perhaps be suggestive of the tight hold of love on human mind. Just as a crocodile never leaves one caught in its clutches or mouth, similarly, one shot by the arrows of god of love never escapes.

मकरकेतोः बाणेन– by the arrow of Cupid. Madana is supposed to have five arrows, with which he strikes the young men and women, in whose hearts love springs up as a result thereof. These arrows are explained Variously.

The five flowery arrows generally mentioned are : ‘ अरविन्दम् अशोकं च चूतं च नवमल्लिका । नीलोत्पलं च पञ्चैते पञ्यवाणस्य सायकाः ॥ ’

They are mentioned even as follows

(ii) उन्मादनस्तापनश्च शोषणः स्तस्भनस्तथा ।
संमोहनश्च कामस्य पञ्चवाणाः प्रकीर्तिताः ॥

(Quoted by महेश्वर on अमर. I. 1-26)

When the King sees the Vidūṣaka, the first question he asks him is whether he has preserved the secret cntrusted to him. This question serves the dramatic purpose of revealing to the Vidūṣaka how he has been fooled by Nipuṇikā. Even though a dullard, he puts two and two together and knows that such a question would not have been asked by the King, if the King himself would have let the secret out, as Nipuṇikā had told him. The Vidūṣaka observes silence.

The King consults the Vidūṣaka as to where he should divert himself as he has become uneasy at that time.

The Vidūṣaka's quick reply is that they should go to the kitchen. (महानस) Maṇavaka's pet theory is that one will feel happy when one goes to the kitchen, smells dainty dishes and does full justice to them.

The King is unable to follow, why the Vidūṣaka is asking him to go to the kitchen and asks him to explain the same.

The Vidūṣaka replies that the sight of the preparations of the five-fold varieties of food is just capable of making him forget his uneasiness. Let aside the enjoying of the dainty dishes, even their sight is much encouraging to the Vidūṣaka, a glutton as he is ! The King smiles at this suggession and tells the Vidūṣaka that the presence of those things might please him. The King who is pursuing an unattainable object is not likely to be diverted by those prosaic things, even though they may be everything to the Vidūṣaka.

For the idea of happiness acc-to the Vidūṣaka, cf. ‘ तन्नाम सुखं यन्नामयपरिभूतं अकल्यवर्तं च ’ स्वप्नवासवदत्ते ।’ ‘ ब्राह्मणः भोजनप्रियः।’ पञ्चविधस्य अभ्यवहारस्य–

पञ्चविध अभ्यवहार is भक्ष्य, भोज्य लेह्य, चोष्य and पेय.

According to the King's opinion, Urvaśī would not feel enamoured at his sight.

Vidūsaka's reply thereupon is that if he has been seen by Urvaśī, she is not at all difficult to secure. What he means is, at the very first sight, Urvaśī must have fallen in love with him, 'as he is so good, great and lovable'.

To this the King replies that it is only Viūṣaka's kindness and love for him that makes him think that the King is of worthy Urvāśī The King personally underrates himself and is afraid if he is worthy of Urvàśī's love. He means to say that the Vidūṣaka being a bosom friend is overrating the virtues of the King due to his partial view. पक्षपातोऽयमवधार्यताम् ।'

A similar reference from Śakuntaḷam is—

'ननु। सर्वः कान्तमात्मीयं पश्यति ।'

There is a variant reading,—

" पक्षपातोऽपि तस्यां सद्रूपस्यालौकिकः एव । "

It means, " beauty has been extremely partial in her case." By this the King wants to say that if the Vidūsaka is inferring her beauty from that of the King's, his guess would be certainly quite wrong. For Urvàśī is exceptionally beautiful and that the beauty has been specially partial in her case. No one would compete her in point of beauty. So it will not be logical to think that Urvaśī, such an extraordinary beautiful heavenly damsel will be easily obtainanle for him.

But to take it as पक्षपातोऽयमवधार्यताम् appears to be more convincing.

It is quite possible that Vidūṣaka should feel that the King's personality is enough to attract any woman. But when the King refutes this argument, the curiosity of the Vidūṣaka is all the more increased.

Cf. तत्खलु रमणीयं यत्भवतोऽपि विस्मयमुत्पादयति।(Śāk. Act II.)

The Vidūṣaka is always outspoken. He enjoys the humour even at his own cost. Here he asks the King whether Urvaśī is unequalled in beauty as he is in deformity.

If Urvaśī is the most beautiful lady, he is the most deformed person while praising Urvaśī's beauty, he adds to the effect by the comparison of his own dis-figured form.

Vidūṣaka is ugly and deformed and looks like a monkey. He refers to himself as 'आश्रमवासपरिचितः एव शाखामृगः' Vik.or 'साधु रे पिंगलवानर साधु। परित्रातः त्वया स्वपक्षः।' Malv. iv. or 'मयापि मृत्पिण्ड-वुध्दिना तथैव गृहीतम्।' Śāk. Nipuṇikā has already compared him to a monkey painted in a picture. Cf. (आलिखितो वानरः इव)' Thus the remark, 'किं तत्रभवती उर्वशी अद्वितीया रूपेण अहमिव विरूपतया' shows a true sportsmanlike spirit, as विद्षक openly confesses that he is peerless (अद्वितीय) in deformity.

Some read सुरूपतया instead of विरूपतया and explain that the assumption on the part of the Vidūṣaka that he is handsome, involving a transparent and therefore humorous implication that he is ugly, is better than a declaration to that effect. According to this reading the sentence will mean, "Is Urvaśī unequalled in beauty as I am ?" His remark may create a laughter as the andience very well sees how much becutiful he is.

But the reading विरूपतया is ludicrous enough and harmonizes well with the character of the Buffoon, namely, that of being out-spoken.

The King tells Māṇavaka how it is quite impossible to describe Urvaśī limb by limb. He can simply try to do describe her beauty in brief.

St. No. 3 **आभरणस्याभरणं...वपुस्तस्याः ॥**

The King waxes eloquent while describing Urvaśī's beauty.

The King means to say that the ornaments or hair-styles, etc. beautify other girls, but this Urvaśī herself beautifies those very ornaments and decorations. Ornaments appear more beautiful when worn by Urvaśī.

One has to say, "Moon is like her face", which involves प्रत्युपमा for the usual उपमा is, "Her face is like the Moon."

While giving the Vedic verson of the plot, Wilson thus describes Urvaśī, "She was delicately and symmetrically formed, was graceful in her gestures and fascinating in her manners; her voice was music, her countenance was dressed in smiles, and her beauty was such as might enchant the world! Thus everything concerned with beauty plays a second fiddle to Urvaśī's beauty, The figure of sense is व्यतिरेक.

The Vidūṣaka now understands why the King is so anxious. He compares Urvaśī to the heavenly ambrosia or nectar and the

King to the bird चातक, with all propriety–चातक bird is supposed to be living only on rain-drops.

The King resembles the चातक since both are not interested in earthly things. Shri Pandit points out that, 'the Chātaka is not a fabulous bird. It is a small bird, smaller than the smallest dove, has a long tail and combines in itself the black, the yellow and the white.'

The poets represent that the चातक bird does not like to drink earthly water.

The King voices the general truth when he says to the Vidūṣaka that a secluded spot alone can give comfort to a love-torn heart, and asks the Vidūṣaka to lead him to the Pramadavana.

The King agrees with the remark of the Vidūṣaka that the प्रमदवन is giving them a grand welcome through the cool breeze blowing from that direction and adds that the adjective दक्षिण used in the case of the wind is significant. For the word has a double meaning and both the senses can be true in the case of the wind.

(i) दक्षिण दिगागतः Southern.

(ii) अनुकूल Courteous, solicitious-to-please.

'A lover is said to be दक्षिण when he loves one and also tries to please another sweet-heart by solicitous attention, (दाक्षिण्य).

How the विशेषण दक्षिण is उपपन्न in the case of the wind, is explained in the following verse.

St. No. 4 निषिञ्चन् माधवीमेताम्। etc.

This verse has a double sense.

The King reads his own mind in the Nature around. A natural phenomenon is clothed in a highly poetic garb by the poet. The King finds the activity of a lover in the activity of the wind.

The breeze or wind sprinkles the Madhavi creeper and sets the Kaundi adancing. The King feels that the Vāyu plays the role of a lover combining into himself affection and chivalry.

निषिंचन् (i) मधुसंपन्नां कुर्वन्. It is so said because when the south-wind blows the माधवी or spring-creeper puts forth fllowers and produces honey. (ii) प्रसाधनवतीं कुर्वन् Impregrating. The wind is attracted more to the माधवी creeper but be is merely दक्षिण to कौंदी

Pandit says, " When a Kāmī has more sweet-hearts than one, he sings, with one, dances with another, dines with a third and so on, so as to be agreeable to all. "

" The simple act of the wind blowing against the माधवी and कौन्दी creepers is very suggestively represented in a highly romantic setting. " Cf. Athalye.

दक्षिणः एषु त्वनेकमहिलासमरागो दक्षिणः कथितः। S. D. 35 दाक्षिण्य is explained as ' a dignified comouflage for downright insincerity' by Shri Gaidhani.

माधवी also called वासन्ती creeper, flowers and bears sweet floral juice in summer. The Kundā, otherwise called माघी, blossoms (May) in the month of Māgha, two months before the spring. This is how माघी or कौन्दी becomes elderly and माधवी youthful one in the spring season.

The wind is as if attracted towards माधवी creeper because of her fresh appearance and being दक्षिण he does not completely neglect the कौन्दी creeper which does not blossom but simply dances by a gentle swing caused by the breeze. There is evidently a pun on the word स्नेह.

This verse is the suggestive of the King's behaviour too. The King is going to shower down all his love on Urvaśī, a beautiful heavenly damsel and simply bear respect for the elderly Auśīnarī, his queen, out of दाक्षिण्य. The wind is thus a symbol of his own.

As there is a समारोप a lover on the wind, the figure of sense is समासोक्ति.

St. No. 5 विविक्षुर्यदहं etc.

' The King's seeking peace of mind in the garden was like making an attempt to swim against the current, for the beautiful things he sees in the garden, instead of pleasing his mind, have excited his passion for Urvaśī and have made him all the more mad with love.

St. No. 6. इदमसुलभवस्तु ... ... ॥

The Cupid's arrows are already tormenting the King, and when he has come to the garden, the southern breeze, the mango sprouts etc., which are the well-known excitants of passion, will make him still worse.

The Vidūṣaka encourages the King and asks him not to be sorry, for the Cupid himself would gladden the King with the fulfilment of his cherished desire.

The romantic atmosphere for the first meeting between lovers is thus being created by the poet. The King looks to the garden tree by tree and imposes human feelings on them. The next verse describes in a suggestive language the condition of a maiden coming of age.

St. No. 7 अग्रे स्त्रीनखपाटलं etc.

The King sees the Kurabaka flower, which is reddish(पाटल) at its top (अग्रे) like the nails of a damsel (स्त्रीनखवत्) and it is dark on its two sidea. The young blossoms of Aśoka tree, pleasing on account of its accumulated redness, (उपोढराग) is be almost ready to bloom up (भेदोन्मुख). On the mango tree are observed the new blossoms tawny at their ends with the particles of pollen slightly formed. From these things the Vernal Glory appears to be in the transitional stages between childhood (मुग्धत्व) and youth (यौवन).

कुरबक: a small red flower. It is better to take पाटल as an adjective to कुरबक and not as referring to the पाटल flowers as some editors have done.

The first two lines describe simple child-hood and the third one the manifesation of youth in the case of a girl or maiden coming of age.

ललितलता etc. The creepers are compared by the Vidūṣaka to the well-dressed ladies, attracting a man with their charms.

The King explains unto the Vidūṣaka how the creepers are not capable of pleasing him now, in the following verse.

St. No. 8 मम कुसुमितास्वपि सखे etc.

The King's eyes overfondled by the sight of Urvaśī's beauty cannot be fixed on the garden creepers with their branches bent down although they have flowered forth.

Nothing except the sight of Urvaśī would gladden the King's eyes and heart.

The King then asks the Vidūṣaka to think of some remedy so as to make his desire fruitful.

Act II—8

The reply given by the Vidūṣaka is as follows :

(विहस्य) ‘भो अहल्याकामुकस्य महेन्द्रस्य वैद्यः उर्वशीपर्युत्सुकस्य भवतः अहं अपि द्वौ अत्र उन्मत्तौ)’ Meaning, ‘the physician of the Lord Indra passionately longing for Ahalyā and myself belonging to Your Honour longing for Urvaśī, both of us are mad in this case.’

There is a variant reading ‘अहल्याकामुकस्य इन्द्रस्य वज्रम् सचिवः, उर्वशी पर्युत्सुकस्य भवतोप्यहम्। द्वावप्यत्रोन्मत्तौ।” The words वैद्य and वज्र are more important for on those two words depend, the two different interpretations.’

What the Vidūṣaka means is that, he is not the proper person to give good advice, dullard as he is.

उन्मत्त=Dull-headed, ignorant, unsuited, useless.

Just as Indra's approaching a physician when longing for Ahalyā is useless or the physician cannot do anything to cure Indra of that passionate desire similarly the Vidūṣaka is unable to suggest anything in this case. A doctor can cure the physical ailings but he is not the person to be approached when one is love-lorn. For, in the case of such persons the only remedy is the obtaining of their beloveds. No specific physician is reffered to here, so far as Indra is concerned. The words द्वौ अपि अत्र उन्मत्तौ therefore mean, both of them (the physician of Lord Indra and Vidūṣaka) are unsuited or useless in this case. Or if they accept the responsibility of curing then really they are mad, for they are not the proper authorities in that matter.

This simple remark has been a bone of contention amongst editors. Some take द्वौ अपि अत्र उन्मत्तौ as referring to the King and the Vidūsaka and quote a reference from Sāk.

‘लङ्घितः एषः भूयोऽपि शकुन्तला व्याधिना। न जाने कथं चिकित्सितव्यो भविष्यति।’ or एष तावत उन्मत्तः। अहमप्येतस्य सङ्गेनेदृशव्रर्ण इव संवृत्तः।

But the occasion when these remarks are passed is quite different from the one in question.

The Vidūṣaka refers to the Indra-Ahalyā myth just to show off his learning. There is no intention of comparing Ahalyā and Urvaśī, except that both of them were eagerly longed for by their lovers, i. e. by Indra and by the King Purūravas respectively.

As to who was the physician of Indra and to conform it from mythology is quite difficult a task.

For understanding the two different explanations it is necessary to know in brief the story of Ahalyā, which runs as follows: (Cf. बालकाण्डे, रामायणे. Chapter 49.)

Ahalyā was the first woman created by the creator, who was given to Gautama. Indra assumed the form of that sage and seduced her in his absence. Another version of the story makes Ahalyā to know the god in disguise but in her watonness of youth she yields to Indra's desires.

When the sage returned from the river after taking bath, he saw the paramour running away. Knowing him to be इन्द्र, he cursed इन्द्र that his body may have one thousand openings or भगs. Later on these holes were changed into eyes as a reboon. Hence इन्द्र is called सहस्राक्ष. Ahalyā was cursed to be a stone, until Rāma releases her from that position.

Shri V. S. Apte states that there is another story which says that Indra secured the assistance of the Moon, to seduce Ahalyā. The moon disguised as a crow went to the hermitage of गौतम and crowed at mid-night Gautama thinking that it had dawned, went to the river to bathe. Indra exploited this opportunity to seduce Ahalyā, by assuming the form of Gautama.

So, some explain—Just as सोम's advice proved disastrous to Indra, so would be the advice by Vidūṣaka to the King Purūruvas. But this is not logical. For, the advice of the Moon did help Indra, in getting his desire fulfilled. If Indra suffered later on, it was not the fault of the moon.

Some, who read वज्रम् explain it as follows :

"The agent selected for help should be worthy of the task, otherwise it reveals the madness of the master as well as the agent. The King's act of seeking counsel from the Vidūṣaka is as mad as would be Indra's use of the thunderbolt for securing Ahalyā. In delicate love affairs, the Vidūṣaka is the last person to be consulted. The King's act is foolish enough; but still more foolish would it be for the Vidūṣaka to accept the request and profess contemplation. Indra would not succeed in his desire with the

वज्र as his agent, however mighty it might be. Cf. वज्रं तपोवीर्यमहत्सु कुण्ठम् । " Kumār. III.

We reject this explanation given by Shri Gaidhani for the Vidūṣaka who is called the नर्मसचिव, even though a dullard otherwise, is quite clever in such love-affairs and so is surely a worthy person or an agent to tackle. That he says, he is useless in this case is an assumed ignorance to increase his importance in the case or it is done on account of the promise given to the queen Auśīnarī. He does not wish to help him in the matter by pleading himself unworthy in such a delicate matter.

'The story in the Purānas is coined from the Vedic reference. The real conception of the Vedic poet is that Ahalyā is the Dawn or Night which disappears when the day comes (अहनि लीयमाना). The Dawn is spoken of metaphorically as the wife or sister of the sun (Cf. स्वसूर्यो जार उच्यते । Rigveda VI. 55-4). She grows feeble and finally disappears when the Sun rises and the Sun is, therefore, metaphorically called the जार of the Dawn (or Night).

'In later times, however, this word is literally taken to signify a paramour. This meaning of it has given rise to several stories in the पुराण's about the supposed immoralities of the gods based on the apparent but misunderstood authority of such passages' [Prof. S. G. Jinsivāle's notes].

कुमारिलभट्ट on this point in his तन्त्रवार्तिक says 'एवं समस्ततेजाः परमेश्वरत्वनिमित्तइद्रशब्दवाच्यः सविता एव अहनि लीयमानायाः रात्रेः अहल्याशब्दवाच्यायाः क्षयात्मकजरणहेतुत्वात् जीर्यति अस्मात् अनेन वा उदितेन इति अहल्याजारः न परस्त्रीव्यभिचारात् ।

According to some, अहल्या means unploughed land.

Conversion of not cultivable land lying untilled, into a fertile one by means of rains."

Even though the Vidūṣaka pretends ignorance, the King knows his real worth and so appeals to him in the next sentence. The King states, "Sincere affection certainly shows the way." अतिस्नेहः = great intimacy or excess of affection. The other sentence of this type is 'अतिस्नेहः पापशङ्की ' in Śāk. Here it is अतिस्नेहः कार्यदर्शी. What the King means is, if the Vidūṣaka has intense affection for and friendship with the King, he will certainly try to find out some remedy.

The Vidūṣaka being flattered by this request and compliment, now undertakes to think over the problem. But he ask the King not to disturb him in his concentration by his lamentations.

The King wonders as to how the good omen that he then experiences will bring about the desired result.

St. No. 9 असुलभा सकलेन्दुमुखी च सा etc.

"The coming events cast their shadows before." So the King's mind suddenly feels happy as though with the impending fulfilment of his desires. On the one hand, the moon-faced damsel not easy to obtain, and on the other hand, some indescribable working of Cupid. Even the King was caught in between these two opposing forces, as all of a sudden he feels some sasisfaction and experiences a good omen. So the King stays full of hope.

At this stage enter Urvaśī and Chitralekhā flying through the sky. Kālidāsa has shown his dramatic skill in keeping the Vidūṣaka silent in deep meditation of some remedy and the King with his eyes closed is engaged in enjoying a pleasant day-dream as suggested to him by the throbbing sensation. The silence of both is thus made quite natural. The Sanskrit drama is not divided into different scenes, but the conversation between Urvaśī and Chitralekhā really speaking forms another scene. But the introduction of that conversation is so done as not to mar the harmony of the first scene. For that, the silence of the Vidūṣaka and the King is properly and naturally arranged on the stage. So the audience is attracted to the conversation of the two nymphs and the two विदूषक and the King are kept in the background fully engaged. Thus there are two parties on the stage hence after. On one part of the stage there are the Vidūṣaka and the King, their silence on the stage being accounted for, and on the other part the nymphs are to be seen talking to each other. They are supposed to be in the mid-air when they are first seen on the stage in this act.

Chitralekhā inquires of Urvaśī as to where she was proceeding without informing her, of her destination.

Urvaśī is annoyed to find that Chitralekhā could not grasp herintention. Chitralekhā who had cut a joke while Urvaśī had experienced the momentary ohstruction by the branch of a creeper, on the top of the Hemakūta mountain, while departing from the King Purūravas, should not have asked this question. She should have drawn the conclusion as to where Urvaśī was going, by herself.

Chitralekhā understands the intention of Urvaśī, now brought home to her because of the reference to the क्षणविघ्न, and just to ascertain whether she was right, asks if Urvaśī was going to meet the royal sage Purūravas.

Urvaśī openly confesses that she does intend to see the King.

Chitralekhā asks as to who is piloting her. She wants to know if Urvaśī has alrealy sent a messenger to inform the King of her arrival, who should serve as a fore-runner. Urvaśī, as all lovers do, distinguishes between herself and her heart and says quite artistically, that she has sent her heart alone, ahead of her, to announce her visit. Chitralekhā understands from that reply, that Urvaśī has advanced on the path of love and just warns her to ponder over the whole situation herself. Chitralekhā's advice is "think before you leap". Urvaśī thereupon tells her that there is nothing to be thought now, for Cupid indeed is driving her thither" कामार्ता: हि प्रकृति कृपणा:" shows how love is blind to all distinctions. Urvaśī pleads for her rash act and puts all resposibility upon Love.

Cf. ''न शक्या हि स्त्रियो रोध्दुं प्रास्थिता दयितं प्रति । 'मृच्छ. V. 31

अपराजिता नाम शिखा बन्धनविद्या

It appears that the nymphs were instructed in this lore, which they were to repeat, 'and as they repeated it they were to tie their hairs. As long as the tie remained undisturbed, they were to be proof against all molestation from the demons, Shri Pandit. We must suppose, that this विद्या was taught unto them after the recent outrage by the demon Keśin. By the तिरस्करिणि charm they could be invisible to others thongh they could see everything and it is different from this अपराजिताविद्या.

Chitralekhā then points out that they have arrived by that time, at the palace of the royal sage, which is the crest jewel of प्रतिष्ठान and which admires its beauty as it were reftected in the waters of the divine भागीरथी, particularly sanctified by her confluence with the river Jumna. Urvaśī goes a step further in the appreciation of the palace and remarks that it is the heavenly world itself transplanted.

विशेषपावन–especially sacred. The place of the confluence of गंगा and यमुना is considered to be extremely holy. The Ganges is called मन्दाकिनी in the heaven, भागीरथी on the earth, and भोगवती in the पाताल.

प्रतिष्ठान– 'The capital of the King Purūravas situated at the confiuence of the Ganges and the Jumnā. The हरिवंश locates it on the northern bank of the Ganges.

Cf. उत्तरे जान्हवीतीरे प्रतिष्ठाने महायशाः ।
राज्यं च कारयामास प्रयागे पृथिवीपतिः ।

According रंगनाथ it is the modern city of Zansi and Prof. Wilson concurs with his opinion.

The city is compared to the heaven. It is noteworthy how according to Urvaśī the real स्वर्ग now lies on the earth. The heaven has come down to earth.

सलिलेपु अवलोकयतः इव आत्मानम् is a fine उत्प्रेक्षा, which is based on the fact that the palace was mirrored into the waves of the river.

'It is considered as leading to the acquisition of religious merit to look into sacred water as in a mirrot so as to see oneself reflected in it." Pandit.

Chitralekhā is questioned by Urvaśī as to where the sympathiser of the distressed, namely the King is to be seen at that time. The reference to the King as आपन्नानुकम्पी is significant. Formerly, she herself was saved by him from the distress and hopes to be saved from this new love-distress, now also. Chitralekhā suggests that they should find him in the Pleasure-Park which is as it were a part of the Nandana garden itself. A tribute was paid to the beauty and splendour of the city in the last sentence. Here the प्रमदवन is compared to a part of Paradise itself.

At this stage both of them walk about and they are supposed to descend into the प्रमदवन where the King and his friend are already present. Chitralekhā marks the King and describes him to be the moon that has risen first, expecting moonlight. The King is compared to the Moon and उर्वशी to moon-light, thereby suggesting their invariable concomitance'

To Urvaśī, the King appears more charming than what he seemed at the first sight. Love lends enchantment to the King's beauty सविशेष प्रियदर्शनः—particularly charming.

उर्वशी, when requested by Chitralekhā to approach the King, expresses her desire to go there but invisible to others by the तिरस्करिणी charm and overhear the King's talk with his friend. She wants to ascertain whether the King is also thinking of her or not.

तिरस्करिणी अन्तर्धानविद्या, which is differt from शिखावन्धन विद्या by which they could render themselves invisible to whomsoever they liked. It was mainly for protection. Here this is used for the dramatic device of keeping them visible to the audience, eagerly listening to the words of the King, but invisible to the King and the Vidūṣaka. All this could be possible because of a special power of making oneself visible to some and invisible to others, as per the desire of the person, possessing the charm.

The time that is allowed for the Vidūṣaka to think of a remedy is not much, when we take into consideration the time required for the conversation between Urvśāī and Chitralekhā, discussed above. The interval is beautifully utilized, for their talk. The Vidūṣaka first cries out with joy that he has found out a plan to bring about the King's union with his beloved difficult to obtain.

The King observes silence at this exclamation of the Vidūṣaka as he is deeply occupied in his own thoughts. The general reference to a sweet-heart given by the Vidūṣaka makes Urvaśī restless. She, therefore, is eager to know who that lady is who though wooed by the King Purūravas, thinks too much of herself. She feels that any woman will easily surrender herself to the King on account of his extraordinany beauty, then the possibility that a woman should be difficult to obtain for him, even when he courts her is rare indeed.

Chitralekhā rebukes her for acting the role of a human being. Thereby she either suggests that Urvaśī is feeling jealous of the other woman, courted by the King or wants to remind her that Urvaśī can know who that woman is by her divine powers. If she can know it by herself, there is no point in labouring under a suspense. There is another reading which directly gives this very sense. It is ' ध्यानाय किं विलम्ब्यते।' Cowell who has followed this reading translates, " why do you hesitate to discover the secret by your divine faculty of meditation ? "

But the reading we have accepted yields the sense indirectly and so attractively. Urvaśī does not like to do so, for if the woman so much longed for by the King, turns out to be other than herself, then she will be disappointed, but too soon.

The Vidūṣaka in the meantime repeats that he has found out a plan, perhaps in a louder tone, to awaken the King from his reverie. The King is ready to listen to the same. The remedy suggested by the Vidūṣaka after such a long meditatation is too ordinary or common. This also provokes laughter. He asks the King to go to sleep when he will have the union with his beloved in the dream or the King should draw a sketch of his beloved Urvaśī and divert his mind by looking to it.

This remark of the Vidūṣaka clears the doubt created in the mind of Urvaśī and so she blames her heart for entertaining that kind of low thought of suspecting her lover to be insincere to her.

These modes of meeting the beloved in a dream or seeing her in a portrait drawn by onself, are frequently referred to in the Sanskrit literature.

हीनसत्त्व=(i) devoid of courage. (ii) The other meaning is low or ungenerous–According to this meaning Urvaśī is imagined to be scolding her heart for stooping so low as to suspect her lover's character, though he is so steadfastly in love with her.

The King rejects both the remedies suggestal by his friend as impracticable in his case. How it stands is explained in the following verse.

St. No. 10

The verse illustrates how the King is unable to get sleep, smitten as he is by the arrows of cupid. When the sleep is out of question, then what to talk of a dream ? If he tries to draw a picture of Urvaśī then he cannot complete it on account of his eyes being full of tears.

The King means, ' tears will come out and cartainly spoil the half-drawn picture ; or the eyes being unable to see due to the flow of tears, he would not be able to finish it. '

Some read 'समवाप्य' i. e. "after finishing the picture." But the reading असमाप्य is a better one which will make the finishing of the picture itself impossible.

Chitralekhā teasingly asks Urvaśī if she heard the confession of the deep-rooted love by the King in the abovementioned verse. Uruaśī expresses that even though she heard it, it is not enough to convince her heart. The Vidūṣaka then declares that his intelleclual powers can go only so far and no further. So the King is nervous about the obtainment of the fruit and has a long and deep sigh typical of lovers in separation. The King accuses the god of love in the verse to follow.

St. No. 11. नितान्तकठिनां रुजम् etc.

"The King means he would certainly die if he would not get his desired object, i. e. the union with Urvaśī, for the influence of love is too strong for him. He feels that he is a poor victim of the shafts of love and that if Kāma desires to regard himself victorious by killing him, he is welcome to do so. According to the King, Urvaśī is either unaware of his extremely unbearable mental sufferings or she has intentionally disregarded his love.

Chitralekhā taunts and rebukes Urvaśī when she asks her, 'Friend, have you heard?' 'श्रुतं त्वया।' Urvasi does not appear before the King in person to answer the charges levelled against her. Instead she writes a love-letter on a birch-leaf created by her power. This letter serves a great dramatic purpose in the-situations to develop in the future. One can easily compare the scene with the one in अभिज्ञानशाकुंतलम् where also Śakuntalā writes a love-letter addressed to the King Duśyanta, at the desire and suggestion of her friends अनसूया and प्रियंवदा. Śakuntalā is unable to compose it all of a sudden. Whereas Urvaśī herself thinks of writing the love-letter and composes it in no time. Urvaśī drops the birch-leaf containing the love-letter in front of the Vidūṣaka who is frightened, thinking it to be the slough of a serpent. This gives an opportunity for the Vidūṣaka to demonstrate his so-called bravery and create laughter as he is frightened by a mere birch-leaf, recognised to be so by the King. The King marks that something in written on it.

The Vidūṣaka thereupon draws the happy inference that, it must have been sent by Urvaśī, listening to the lamentations of the King, suggesting her own love. The Vidūṣaka has not seen Urvaśī as yet as she is invisible. This is only his conjecture. The King thinks that the Vidūṣaka is hoping against hope but reads the letter as well. After reading it, with a great delight he congratulates the Vidūṣaka for his correct guess.

नास्ति अगति: etc. Nothing is inaccessible to desire. The King first feels that Vidūṣaka being very anxious for him, has a sweet supposition such as the impossible thing as a letter from Urvaśī being received by the King, then and there.

Ref. 'मनोरथानामतटप्रपाता:।' Śāk.

The Vidūṣaka asks the King to be cheerful now and expresses his desire to hear the contents of the letter. He is equally romantic in taking a keen interest in listening to Urvaśī's message. This is done with a double purpose. Creating a logical opportunity for Urvaśī's letter being read aloud and making Urvaśī express her feelings thereof. Urvasī praises the Vidūṣaka by calling him cultured. 'साधु आर्य नागरिकोऽसि।'

Either it is an appreciation of the gallant nature of the Vidūṣaka who desires to know what the letter contains or it may be a polite taunt flung at him, for being a नागरिक he should not take interest in the secret love-letter of others. In that case the translation will be "Oh! How cultured you are!!'

Cowell translates this as, "I admire your shrewdness".

Stanzas No. 12 and 13.

स्वामिन् संभाविता etc. and ॥१२॥
ननु मम लुलित etc. ॥१३॥

Urvaśī means to say, if the King's doubt as to her dislike for the King is taken to be true for the sake of argument, then it remains unexplained why the breezes from the Nandana Park are so extremely hot to her person, when she is lying on a bed of Pārijāta flowers, crushed owing to her restless rolling thereon. In short, her feeling the cool breezes as hot and her sleepless condition show her love for the King. When the other half is known to be true, the first half namely the King's supposition about her must be wrong.

The Vidūṣaka remarks that the King has luckily secured some consolation as he would secure some present of sweets when he is hungry. The Vidūṣaka as usual thinks in terms of food and compares the love-letter to a स्वस्तिवायन. The King's obtaining the love-letter and his securing a स्वस्तिवायन are equal according to his point of view.

The King says unto the Vidūṣaka that the letter is not a mere consolation to him as the Vidūṣaka puts it. It is something more than that. What it is to the King is explained in the next verse.

St. No. 14 'तुल्यानुरागपिशुनं ...'।

The King eloquently describes what he feels of the love-letter in this stanza. To him the reading of the love-letter is as good as kissing her charming face. As though Urvaśī has presented herself in person in the form of that love-letter.

We feel that the reading उत्पक्ष्मण: to be construed with the King only. For if we take it as उत्पक्ष्मलं (उर्वश्या:) आननम् and explain 'उन्नते पक्ष्मले नेत्रलोमनि यस्मिन् तादृशं विस्फारित लोचनं आननम्।' as Surendranātha has done, it does not appear probable. The lady when she is being kissed by her lover is generally inclined to close her eyes through bashfulness and with a sense of joy and the lover enjoys the scene with his eyes fixed on her face. The figure is उत्प्रेक्षा.

Urvaśī rejoices in this assertion by the King and is now pleased, as both of them bear equal love towards each other. 'अकृतार्थेऽपि मनसिजे रतिमुभय प्रार्थना कुरुते।' Cf.–Śāk.

The King then hands over the letter to the Vidūṣaka to preserve it carefully. It will have the characters soiled if the King holds it, on account of the perspiration of his fingers. 'प्रथमदर्शने पुरुषस्तु रोमाञ्चितो भवति।'. The King regards the love-letter from his beloved as the most precious possession (as generally the lovers feel even now), or rather a deposit from his beloved and is therefore more cautious for preserving it. He may require to produce it when he meets Urvaśī.

The reply given by the Vidūṣaka to this request of the King is variously interpreted. His words are: किमिदानीं तत्रभवत्युर्वशी भवतो मनोरथानां कुसुमं दर्शयित्वा फले विसंवदति।' meaning that he is confident that Urvaśī will not disappoint the King in the fruition of his desires when she has made them blossom forth."

The Vidūṣaka says this because he misunderstands the King's request for preserving the love-letter. He feels, insipid fool that he is, that the King wants to safeguard the letter as a documentary evidence, if Urvaśī fails to fulfil her promise later on Or we may take it as the idea of the Vidūṣaka, according to which there is no need to be so much worried about the letter now.

The Vidūṣaka means to say just as the blossom or a flower fades into insignificance when the actual fruit grows thereof, similarly the letter will be unimportant when the actual union with Urvaśī takes place, and that the King need not be uneasy about the letter. The Vidūṣaka really neglects the letter later on which goes to the hand of the queen. This handing over of the letter to the Vidūṣaka thus serves to prolong the plot and create further complications in the story.

Or one can take it to mean, that Vidūṣaka simply takes the letter and consoles the King by telling him that union with Urvaśī would be near at hand.

All this talk of the Vidūṣaka prepares Urvaśī for the meeting with the King. She requests Chitralekhā, to present herself before the King and address him whatever is proper for the occasion on Urvaśī's behalf, till Urvaśī composes her timid heart.

Chitralekhā accordingly withdraws the Tiraskariṇī charm and approaching the King pronounces the customary salutation. He welcomes her, but is disappointed to find her alone. He gives expression to his thoughts in the following stanza.

St. No. 15 न तथा नन्दयसि मां etc.

He tells Chitralekhā, unaccompanied that she is by that friend of hers, she does not delight him like the river Jumna formerly seen at the संगम or confluence fails to gladden one without the river Ganges.

The Gangetic waters lend an extraordinary charm to the waters of the Jumna. The presence of Urvaśī also similarly beautifies Chitralekhā (as she is कान्तिप्रदा.) This implies how Urvaśī is superior to Chitralekhā in the point of beauty.

The King's impatience for the sight of Urvaśī is well brought out by this remark.

चित्रलेखा gently asks the King not to be so impatient. She wants to suggest that 'everything would come in its own time and order.' The sight of the streak of lightning is preceded by the row of clouds. When the clouds are seen, can the lightning be far off? She wants to suggest thereby the arrival of Urvaśī too.

Acc. to Surendranāth, what she indicates is, just as the streak of lightning is seen one moment and lost to sight in no time, so also Urvaśī will be separated from the King, even though the union takes place. If the union with her is quick, the separation is equally so. This conclusion from such a simple remark is too far-fetched.

The Vidūṣaka mistakes Chitralekhā for Urvaśī, but from the above verse it becomes clear to him that she is only the bosom-friend of Urvaśī. The Vidūṣaka who had never seen a heavenly beauty was naturally fooled.

With small sentences Kālidāsa brings about the desired effect in portraying the human emotions. Here, when Chitralekhā says 'उर्वशी महाराजं प्रणम्य विज्ञापयति।, the King interrupts her speech and corrects her words as 'किम् आज्ञापयति'। What the King wants to suggest is that Urvaśī has a perfect mastery over him and so deserves to order him. He is so much devoted to her. The extreme affection has made him as if her slave.

In short, the King suggests by this correction that he is at the beck and call of Urvaśī.

St. No. 16 पर्युत्सुका etc.

Chitralekhā speaks of that lady of pleasing complexion namely Urvaśī, as longing (पर्युत्सुका) for the King. But she hardly thinks of the King pining for her (i. e. Urvaśī.) He further states that the prayer born of love is common indeed to both of them (to Urvaśī and himself.) This is, according to him, the proper time for their union. So he requests Chitralekhā to bring about the union as early as possible. This request is clothed into a maxim which is "Heated iron is fit to be welded with heated iron."

तप्तेन तप्तमयसा is with a better reading, as it conveys the desire of the King indirectly and through a simple and convincing 'लोकोक्ति'. The figure of sense is काव्यलिङ्ग.

Chitralekhā then goes to Urvaśī and tells her that she has become a messenger (दूती) of her lover, having seen for herself that love is more tormenting to the King Purūravas than to Urvaśī.

Urvaśī taking off the Tiraskariṇi charm scolds her with a कृतककोप in the presence of the King, for Chitralekhā's deserting her so suddenly. The nymphs are cutting jokes against each other in the presence of the King—so familar with him they have become now! Chitralekhā taunts Urvaśī in return that she would know within a short time, who deserts whom. She suggests thereby that Urvaśī when united with the King will forget Chitralekhā.

'आचारं तावत् प्रतिपद्यस्व' is a better reading. If the reading 'आकार etc.' is accepted, then it would mean, "Adjust your features, compose yourself. Cowell following this reading translates, 'Keep up your spirits'. But आचारं etc. is a better reading as it is more fitting at this occasion. Urvaśi, though she has made herself visible and is looking at the King, has not pronounced the customary salutations (आचार). Chitralekhā reminds Urvaśī of her duty, as she has forgotten the same in the hurry or excite ment caused by Love.

Urvaṣī then says "जयतु जयतु महाराजः।"

This word of victory uttered by Urvaśī pleases the King. He in return expresses the joy felt by him in the next verse.

St. No. 17

The King thinks that he has become victorious indeed, when Urvaśī has addressed to him that complimentary expression 'victory' which is never addressed to any person other than Indra (i. e. the thousand eyed one.)

The King makes a pun on the word जय and says that he has been victorious now in the real sense of the term.

अगतः not belonging to, or not addressed to. पुरुषान्तरम् (अन्यं पुरुषम्।)

For अगत: some read आगत: and then पुरुषान्तरं is construed with the King himself. आगत: come, transferred. The address which was given to Indra upto now, has been the lot of another person that day. This other person is the King himself.

The reading अगत: is obviously better one (which never falls to the lot of a person 'other than Indra'). This way of putting it is more emphatic and enhances the value of the honour done to the King.

सहस्राक्ष is Indra. How he came to have thousand eyes is explained before. Some equate Indra with the sun and say the thousands of dark spots on the sun are said to he the eyes. Some try to elevate the Lord Indra to the 'Ancient Person' पुरुष "सहस्राक्षः सहस्रपात् । ' But we disagree with the last conjecture.

The Vidūṣaka is angry because he is not saluted though a Brahmaṇa and an esteemed friend of the King. This funny remark must be quite hailed by the audience. The Vidūṣaka is quite outspoken and hence this open complaint. 'भवति राज्ञः प्रियवयस्यः ब्राह्मणः किं न वन्द्यते ।'

There is another reading, कीदृशी स्थितिर्भवदीये राज्ये । प्रियवयस्यो ब्राह्मणः न वन्द्यते । According to this reading, the question is addressed to the King, to whom the Vidūṣaka appeals for justice. He wishes that the King should look into the matter and see that the mistake is corrected. For, the King is to guide his subjects. Even though a Brahmaṇa like himself is not honoured with salutations by Urvaśi in the presence of the King, it is strange how the King has not scolded her for that.

However, we feel that the question is addressed directly to Urvaśi, because the Vidūṣaka being a confidant of the King, seizes the opportunity to dictate Urvaśi. Besides, the Vidūṣaka is clever enough not to speak of the mastery of the King over Urvaśi just at this first meeting. Hence the direct appeal to her. Urvaśi bows to him with a smile, as she also enjoys the remark. This shows that the question was directly addressed to her. The Vidūṣaka wishes that good luck should attend on Her Ladyship.

Here was an interesting scene. A long coveted opportunity for the lovers to meet. They have expressed their mutual love and now all the obstacles are removed from their path. But it is true that the path of love never runs smooth. 'There's many a slip between the cup and the lip.'

'अहो विघ्नवत्यः प्रार्थितार्थसिद्धयः।' Śak.

The poet Kālidāsa very skilfully calls away Urvaśī at a moment when she longs most for the King's company. This heightens the interest of the plot.

Behind the curtain, a divine messenger announces that Chitralekhā should hurry up with Urvaśī. He sings in the next verse the order of the divine Indra.

St. No. 18 मुनिना भरतेन यः प्रयोगो etc.

The Lord of the Gods (मरुतां भर्ता) in the company of the Guardians of the Quarters, wishes to witness the dramatic performance that day only. Urvaśī Chitralekhā and others have been instructed by the sage Bharata. In the enactment of that dramatic performanee. The प्रयोग embodies into itself the eight sentiments and is attended with graceful acting.

सलोकपालः–the guardians of the eight quarters also called दिक्पालs.

Cf. इन्द्रो वह्निः पितृपतिर्नैर्ऋतो वरुणो मरुत् ।
कुबेर ईशः पतयः पूर्वादीनां दिशां क्रमात् ।

Wilson, however, writes—

" The लोकपालs or the Guardians of the world are sometimes confounded with the deities presiding over the different cardinal points.

भरत-an ancient sage, supposed to have been the founder of the science of music and dramaturgy.

The प्रयोग mentioned in this verse is the play लक्ष्मीस्वयंवर composed by Saraswatī, the Goddess of Learning, which is referred to later on, in this drama, the event serving an important dramatic purpose.

By this divine order, the lovers are forced to separate. Both the King and Urvaśī sink back in the agony of love. An intense suspense is thus created in the minds of the audience as to the possibilities of their union in future. Embracing or kissing is not to be shown on the stage as per the rules of the Sanskrit dramaturgy. This purpose is also served by making Urvaśī to go away at this very moment when her passionate feeling is highly excited. The suggestion is always more charming than expression or actual representation. So, much is left to the imagination of the audience. In order to sustain the interest in the plot, this separation is equally necessary. Besides the separation has been brought about so as to appear natural in this case.

Urvaśī gesticulates sorrow as she hears the divine command. Chitralekhā advises her to take His Majesty's leave to go. But Urvaśī is so much struk dumb and disheartened at this sudden shattering of her lovely dream that she is unable to speak anything. She says, 'नास्ति मे वाचा।' These few words suggest a lot. Her extreme sorrow felt at this separation, and also an implied request to Chitralekhā as to speak, the parting words on her behalf all this is conveyed by the small sentence 'नास्ति मे वाचा'. The tongue fails to find adequate expression when the heart is overwhelmed with emotion.

Chitralekhā speaks for Urvaśī and requests the King that being dependent, Urvaśī wishes to escape giving offence to the gods. This is indirectly asking for permission to leave. The King is also equally upset and steadying his words with great difficulty कथंचित् व्यवस्थाप्य, he tells Chitralekhā that he cannot stand in the way of the Lord's command. What he however expects is, the nymphs should kindly remember him. 'स्मर्तव्यस्तु अयं जनः।' The King suggests thereby that Urvaśī, when she will be back to heaven, should not forget him. This is very a touching appeal of the lover to the beloved. This expression has an immortal value, as it is uttered even now when someone is separated from the affectionate person.

This separation of lovers is called प्रवासविप्रयोगः। वियोग in general is of three types.

Cf. स च भावी भवन् भूतस्त्रिधाद्यो बुद्धिपूर्वकः।
द्वितीयः सहसोत्पन्नो दिव्यमानुषविप्लवात् ॥ D. R. IV. 65-6.

Then exit Urvaśī with her friend gesticulating sorrow at the separation. When they go away, the King expresses how his eyes are as it were useless now.

To the King Urvaśī is the only object worth seeing. His eyes were feasting upon her beauty, and so will not delight in any other object. Seeing the beloved's form is the only satisfaction to a lover's eyes.

The Vidūṣaka trying to console the King wishes to produce Urvaśī's love-letter, but alas! He finds it not. It is blown off by the breeze. He feels the loss and talks to himself. In his स्वगत he accounts for his carelessness. He did not notice that the birch-leaf had dropped from his hand, struck with wonder (विस्मित) as he was at the sight of Urvaśī. If such is the hypnotising effect of Urvaśī's divine beauty on the Vidūṣaka also, then what to speak of the King himself!

The Vidūṣaka having uttered the words 'ननु एतत्' knowing that the birch-leaf was lost, had spoken the remaining part of the sentence as स्वगत. The King who had heard the words ननु एतद् thought that the Vidūṣaka was to speak something, and, therefore, asks him what he meant.

The Vidūṣaka tries to conceal the loss of the love-letter by telling the King something else instead.

He asks the King to take courage for Urvaśī being deeply in love with him, will not slacken her love in which she has gone so far.

There is a variant reading where the following words are added 'एतदस्मि वक्तुकामः। which is well connected with ननु एतद्। which he uttered before and the remaining part was left incomplete.

What the Vidūṣaka tries to suggest is that Urvaśī will not forget the King even though she goes to heaven. Urvaśī will feel a fish out of water in the heaven. Vidūṣaka's shrewd eyes have noticed how deeply she is in love with the King.

Anyway, the Vidūṣaka could save himself from the embarassing situation in which he would have been caught, if a talk about the love-letter would have been commenced. This quick reaction on the Vidūṣaka's mind is well portrayed.

The King agrees with the inference of the Vidūṣaka and says he also thinks accordingly.

At the time of her departure, Urvaṣī had as if deposited some thing with the King. That event makes it possible for the King to draw the conclusion that Urvaśī will not slacken her affection. The next verse beautifully describes the condition of Urvaśī at the time of departure.

St. No. 19 अनीशया शरीरस्य हृदयं etc.

At the time of her departure (प्रस्थाने) Urvaśī not being mistress of her own person (शरीरस्य अनीशया) as though deposited (न्यस्तम्) with the King, her heart fully under her control (स्ववशं हृदयं) by means of signs which were clearly discernible by the tremor of her bosoms.

The heart being perfectly under her own control, Urvaśī could part with it. She did not require Indra's permission to do so. This is a fine उत्प्रेक्षा. The long and deep sighs expressed the tremor of her heart.

" Her panting bosom as she hence departed, exhaled her heart, and lodged it in my bosom " — Wilson.

Indra can rule over Urvaśī's person but not her mind. One can take a horse to water but cannot make him drink.

Thus the permanent impression left by Urvaśī on the King, has been eloquently expressed in this stanza.

Vidūṣaka's talk to himself is quite interesting. The King made a reference to the trembling of Urvaśī's bosom in the last verse, and the Vidūṣaka says that his heart is also trembling now. But this trembling is caused by the fear that the King may ask for the love-letter which the Vidūṣaka has already lost. When the King has mentioned about Urvaśī's heart deposited with him, it was quite possible that he might think of some other thing belonging to Urvaśī or given by Urvaśī, and thus the reference to the love-letter would be made any time by the King then. There is a subtle dramatic irony in the words of Vidūṣaka.

The King really asks the Vidūṣaka to produce the brich-leaf,as was already suspected by him. The Vidūṣaka gesticulates sorrow and says that it is not seen. He cleverly suggests its loss by telling the King that the birch-leaf has followed Urvaśī.

The King is annoyed at this answer and says the idiot Vidūṣaka is careless in every way. The King asks the Vidūṣaka to search for the birch-leaf.

The Vidūṣaka begins to search for the birch-leaf here and there.

This is the third time in this drama where Kālidāsa has to introduce a new scene, so as not to mar the natural sequence of the preceding scene. Just as the King and the Vidūṣaka had been shown to be silent, at the time of the entrance of Urvaśī and Chitralekhā, similarly under the pretext of finding out the love-letter the two have been given some action and they are not required to speak for some time, when Nipuṇikā and the Queen Ausīnarī enter the stage. The scene has a close resemblance with the one in the Mālavikāgnimitra, where Iravatī and her maid go to the place where the King Agnimitra is courting Mālavikā.

It is for the first time that the Queen comes on the stage even though her distress caused by the King's negligence towards her is known to the audience through Nipunika's talk in the प्रवेशक of this act. The Queen, it is easy to infer, must have been duly informed by the maid Nipuṇikā, all that she had heard from the Vidūṣaka. The name of the new sweet-heart of the King is now known to the Queen. She is clever and shrewd enough to imagine that the King must be enjoying a secret discussion on that delicate matter, with his friend Māṇavaka. The queen, even though nearly convinced about the new love-affair of the King, wishes to verify the thing herself and does not depend upon the hear-say. When she was informed by Nipuṇikā, that the King had entered the bower of creepers in the प्रमदवन in the company of the venerable माणवक, she hastened there with Nipuṇikā. Both of them hide themselves behind creepers and wait there to overhear the King's talk.

Just then the queen finds something appearing like a tattered rag, being blown near her by the southern breeze. Nipuṇikā observes it and tells the queen that it is a birch-leaf, with the characters or letters thereon being visible as it rolls round. It appears that the writing on the birch-leaf was only on one side of it and so when it was being rolled by the wind, the letters on the back-side of it could be seen. As the leaf was not completely upturned the words thereon were slightly visible. In the meantime the भूर्जपत्र is blown nearer and it sticks to the tip of Her Majesty's anklet. The poet has effectively made the love-letter of Urvaśī to stick to the anklet of the Queen, blown there by the 'दक्षिण' वायु. It is as if suggestive of the future surrender or प्रणिपात of the King on the Queen's feet. The love-letter if it is to bear fruit must take refuge of the Queen, and so it has as if come to her feet. Besides it will serve as a distinct proof of the infidelity of the King. The King is to be caught red-handed with the help of this letter. When Nipuṇikā picks up the birch-leaf and hands it over to the queen for reading it, the Queen returns it and asks Nipuṇikā to read it. The Queen is a lady from high family. So, she will listen to the words on the leaf, only if it would not be quite out of etiquettes. Nipuṇikā then reads the contents of the letter and is astonished to find that it is nothing but a concrete proof about the very scandal she had reported to the Queen with reference to the King. She further tells the queen that it is a poetic composition of Urvaśī, addressed to His Majesty. Nipuṇikā is clever enough to infer that the letter reached their hands due to the carelessness of the venerable Māṇavaka.

कौलीनम् Lit. report about a family, any bad report.

Cf. कौलीनभीतेन गृहान्निरस्ता न तेन वैदेहसुता मनस्तः । Raghu XIV.84

When the queen knows that it pertains to the King, she says she will like to know its contents.

Nipuṇikā then reads the letter. Thus the love-letter of Urvaśī happens to be read out twice; once by the King and now by Nipuṇikā.

The dramatic irony in the letter falling into the hand of the senior Queen cannot go unnoticed. This incident has a great significance in the construction of the plot. Kālidāsa is too well-known for producing such dramatic effect.

The Queen speaks out her resolve of seeing the lover of the divine nymph with that very birch-leaf as a present. She is extremely angry to see that even though she is so beautiful, the King should long for another lady, may she be a nymph. All her righteous anger is beautifully indicated by her words. 'अप्सरसःकामुक'. Ordinarily she would have said 'आर्यपुत्र' The queen then turns towards the arbour of creepers along with her escort. She punningly says that the lover letter would serve as an उपायन. For, there is a rule ‘ रिक्तहस्तो न पश्येद् राजानं देवतां गुरुम् ।’ If something is to be presented why not the letter itself ?

The Vidūṣaka after searching for a long time, finds at that very moment something resembling the birch-leaf on the out skirts of the Pleasure-mountain (क्रीडापर्वत) adjoining the Pleasure-Park. क्रीडापर्वतक : An artificial hill in the Pleasure-Park.

The King must have been sitting quite disheartened at the loss of the letter upto now, but at the suggestion of the Vidūṣaka that the thing he has seen may be the same love-letter, he eagerly rises up and wishes to mark the object carefully. The King was much worried because of the loss of the letter, as it was the only means of consolation to him. But he had the least idea that it would fall into the hands of the queen herself. The King then addresses the southern wind, the favourite of the spring season, in the next verse.

St. No. 20. **वासार्थं हर संभृतं** etc.

The King argues and appeals to the wind that he may scatter away for the sake of perfume (वासार्थं) the pollen of the flowers of creepers, gathered (संभृतं) by the spring (सुरभिणा). The King is unable to understand why the breeze should take away, in vain, the (letter) of his beloved written by her own hand expressive of her love. The wind is reminded of those days when he (वायु) was in love with Anjanā, and therefore the hope is voiced that he can understand that, it is by such means as these that a love-lorn person is able to hold himself.

स्वहस्त: In the second line means autograph or hand-writing.

Some read the third line as ‘ जानीते हि भवान्विनोदनशतैरेवंविधैर्धारितं । Surendranāth writes, following this reading, “ एवंविधैः अनङ्ग लेखचित्रफलकदर्शनप्रभृतिभिः विनोदानाम् शतैः धारितं । ”

Shri Kale while commenting this reading writes, “ If there are hundreds of such amusements, the King has the option to avail himself of them; why should he be after one of them alone ? ” We agree with Shri Kale in this respect.

However, in the reading मनोविनोदनफलैः some noun as उपायैः is required to be taken as understood.

(मनोविनोदनं फलं येषां तैः उपायैः।)

आञ्जना was in her former life a nymph called Punjakasthalī who descended to earth due to some curse. She was the daughter of Kunjara and wife of a monkey Kesarin. One day Vāyu, the god of wind, being enamoured of her beauty, assumed a visible form and asked her to yield to his desires. She requested him not to violate her chastity, to which he consented; but Vāyu told her that she would conceive a son equal to himself in strength and lustre by virtue of his amorous desires fixed on her, and then disappeared. In course of time, Anjanā conceived and gave birth to a son, who was called Māruti, being the son of मरुत् (wind).

Nipuṇikā observes that the King and the Vidūṣaka are searching for the same thing and informs the queen accordingly. The queen's remark is 'प्रेक्षे।' 'yes I am seeing everything." It is a preparation of the future explosion.

The Vidūṣaka, it is to be assumed, has been able to obtain the thing he thought to be the birch-leaf and knows to his sorrow, how he was deceived by a peacock's feather that resembled a faded Keaśara flower. When this hope also was shattered to pieces the King exclaims that he is completely disappointed. The Queen approaches the King at the very moment a highly dramatic situation developing thereof. The queen asks the King not to be excited and hands over the birch-leaf. There is an effective dramatic irony presented here. The King should rejoice at this acquisition of the beloved's love-letter which was almost lost, but the situation in which he is caught, requires that he should plead ignorance of the letter, as the letter which is a proof of his secret love-affair, is being produced by the queen herself. The queen has spoken volumes without speaking a single word of wrath, by the mere act of handing over the letter to the King. This scene will be much interesting to the audience as it is full of dramatic conflict. The queen assertively says that it is the same birch-leaf that the King is searching for. This 'तद्' shows how she has already marked the King's eager search for the birch-leaf.

The King welcomes the queen in the words स्वागतं देव्यै। the words uttered as स्वगत "अये देवी !" show how the King is taken aback at the sudden approach of the queen. He must have been startled at that time. He, however, tries to defend himself with an unconvincing excuse.

The Vidūṣaka remarks that the queen's arrival at that moment is quite unwelcome. He humorously points out that the queen's arrival has not been welcome (सु + आगतं) but most ill-timed (दुर् आगतम्). Ordinarily, what would have been स्वागत has now become दुरागत according to Vidūṣaka and thus he says to the King. He also suggests that her arrival then will prove dangerous in future,. or is fraught with evil consequences for the King.

सुरेन्द्रनाथ and रंगनाथ assign the sentence दुरागतं इदानीं संवृत्तम् to the queen.

We, however, feel inclined towards the view that it is uttered by the Vidūṣaka, and agree with Prof. Bhave, who writes: "It is better, however, to follow the reading of the majority of Mss. and especially so when it also yields a better sense. The Queen, it will be noticed, is steadily taxing the King; the words if put in her mouth would show that she has taken the offensive rather too early. Secondly, we have seen how the Vidūṣaka at times shows a keen sense of humour; this is one of such flashes. Though quick in repartee he could not have addressed these offensive words to the Queen, who professed such a high regard for him. The beauty of the remark was in its being made अपवार्य only to be heard by the King and the audience.:"

The King in return also asks the Vidūṣaka aside, what remedy he can suggest now. Vidūṣaka, it is quite natural, should speak at this stage (अपवार्य or जनान्तिक only.) For the reply given by the Vidūṣaka is not meant to be heard by the Queen or Nipuṇikā, but it is meant for the King and the audience only. The reply is quite witty. The Vidūṣaka suggests complete surrender for what else can a thief do when he is caught with the stolen property (लोत्रं) in his hand. There is no way out, other than confessing the guilt.

The King scolds the Vidūṣaka for cutting a joke (परिहास) at such a critical moment. He is seriously in need of the Vidūṣaka's help, on this occasion.

The King then pleads for himself by replying that he is not searching for that birch-leaf at all, and that both of them are searching for quite a different object. The best defence for a culprit is to deny the offence charged to start with. If the offender confesses his guilt, then there is no hope of his being acquitted.

Some read this part of the speech thus : " नेदं पत्रं मया मृग्यते। तत्खलु मंत्रपत्रं यदन्वेषणाय ममायमारंभः। ' Where Cowell explains मंत्रपत्र by ' a portion of the Vedas ", or it can also be explained as a letter of state or political affairs (as opposed to love-affairs)'. According to this reading the King's reply is, " You see, I am not searching for this birch-leaf that you have presented to me. We both are searching for a political document that we have lost here." The King pretends that he was busy in discussing some secret political affair and not at all concerned with any love-affair. The queen does not admit the King's explanation and says it is but natural for him to try to hide his good fortune in the form of his being loved by a heavenly damsel.

सौभाग्य means good fortune consisting in man's gaining favour and devotion of a woman or a woman's obtaining the love of a man.

The Vidūṣaka's defence is quite humorous but it puts the King into still worse a position. ' The Vidūṣaka accounts for the impropriety observed by the queen in the behaviour of the King by suggesting that he at times suffers from bile due to hunger and is therefore acting incoherently. Vidūṣaka in trying to hush up the matter indirectly but cunningly admits the King's offence.' The remedy suggested by the Vidūṣaka is to hasten the King's meal which will cure him of biliousness, पित्तोपशमन. According to the Indian science of medicine there are three humours that govern the human body. If they are in proper balance a man is healthy, but if one is in excess then it upsets the routine. कफ, वात and पित्त are those three humours : phlegm, wind, bile.

If a man does not take food till late hour, then he suffers from the attack of bile.

मध्यान्हे च तथार्धरात्रिसमये पित्तप्रकोपो भवेत्। भ्रम (aberration) प्रलाप (raving) and मद (lust) are the effects of पित्त. Cf. वाग्भटस्य प्रतिज्ञेयं न पित्तं विना भ्रमः।

The remedy suggested is a hearty sumptuous meal. An interesting verse giving the remedies against कफ, वात and पित्त is, 'कफं दुर्जनवत् तीक्ष्णैः । वातं स्नेहेन मित्रवत् । पित्तं जामातरमिव मधुरैः भोजनैः यजेत् ।'

The queen sees through this explanation by the Vidūṣaka and ironically praises him for his coming to help the friend in need, and for submitting such a grand defence !

The Vidūṣaka picks up the word आश्वासित from the queen's remark and tells the queen that even a ghost is conciliated by food. What the Vidūṣaka means is, if a person possessed by an evil spirit can be cured by offering to it a heavy meal ; what to say then of the bile now affecting the King ! The King scolds the Vidūṣaka for talking about him as if he (King) is guilty.

पिशाचोऽपि etc. 'This refers to a method of exorcising a ghost that has taken possession of a person. A kind of yellow dinner of rice is prepared and offered to it, with prayers and the ghost is then supposed to leave its victim alone.' —Pandit.

The excuse put forth by the विदूषक fails to save the King. On the other hand, because the विदूषक does not support the King's explanation about the search of some another thing, and put forth his own idea, that the King suffered from bile. all this made it clear to the Queen that both of them were telling lies.

The Queen thereupon tells the King that it is not at all his fault and that it is she herself who is the offender since she still stands in the King's presence though most unwelcome. The Queen sets out gesticulating anger.

The King tries to appease the Queen by addressing the following request to her.

St. No. 21 अपराधी नामाहं etc.

The King requests the Queen to have mercy on him and that she should desist from anger. He says, he must be the offender as she, his mistress is angry with him. The King quotes a general rule to that effect. The fact that the master is angry (with the servant), goes to prove that the servant (सेव्यो जनः) is not innocent. (निरपराध) i. e. the servant must have been an offender.

Act II—21

The King falls at the feet of the Queen. The Sāhityadarpaṇa (III-20) gives six means, recommended for appeasing an angry beloved.

Cf. साम भेदोऽथ दानं च नत्युपेक्षे रसान्तरम् । तद्भङ्गाय पतिः कुर्यात् षडुपायानिति क्रमात् ।'

Every husband has to resort to some such means for appeasing his wife when angry.

१ साम – means speaking conciliatory words.
२ भेद – Winning over her friends and thus sowing dissensions in her own side.
३ दानम् – Offering her presents.
४ नति – Falling prostrate on her feet.
५ उपेक्षा – Indifference.
६ रसान्तरम् – Changing over or introducing a new topic or sentiment altogether.

The King resorted to the नति 'type' which is one of the most assured means of removing the wrath of the beloved. It is appealing to the soft side of the woman's nature. A woman is easily pleased to find a man bowing down to her. Her womanly dignity is well honoured thereby. The King is a दक्षिण lover and so does not want to use force or his own power as a King, in this matter and to displease the Queen. He desires to have his new love but not at the cost of displeasing the first one.

Cf. 'प्रभुता रमणेषु योषिताम् ।' The King is not frank even in the confession of his offence. The request in verse No. 21 is technically called सामन् which is defined as —

'तवास्मि मम चैव त्वमहं ते त्वं च मे प्रिया ।
आत्मोपक्षेपणकृतं तत्सामेत्यभिधीयते ।
'तत्र चाटु वचः साम ।' वसन्तराजीये N. S. 25-67.

Prof. Gaidhani has been very much severe in his criticism of the King's falling prostrate on the feet of the Queen. According to him, It is the greatest downfall of the hero. 'The King Purūravas of Act I, a scion of divine parentage, a knight who staked his life for the safety of the distressed ladies, a valorous ally of the lord of the Gods, a noble soul, a perfect gentleman, falls at the feet of a lady for the mean purpose of sensual pleasures, and thereby falls in the estimation of the good. This is the most unbecoming cut on the part of the King. Kālidāsa has here ruined the character of the noble hero and has also ruined an excellent plot. There should have been some dignity, some grandeur even in the fall of the great hero. The play hereafter loses all interest and turns to be the usual court-play of love-intrigue, a mere imitation of his previous play the 'मालविकाग्निमित्र." —(Notes p. 99. 1st Edition by Prof. Gaidhani)

We, however, differ with the learned critic and feel that the criticism is bit too harsh. If one looks to the whole thing with poetic sympathy and takes into consideration, the general traditions or customs of those days, and also considers the occasion when the King has fallen at the Queen's feet, then he will not feel the action of the King to be 'the greatest downfall.'

The King has not been made to fall at the feet of Queen in the presence of Urvaśī. Urvaśī had already left the place when the Auśinari entered the garden. Throughout the play both of them never come face to face.

The King is a दक्षिण lover and the individuals present on that occasion were other than himself his bosom friend Vūidṣaka, the maid Nipuṇikā a confidant of the queen and the queen. So it was a kind of homely meeting. It is nothing 'but a storm in the tea cup'. The heroism and the dignity of the King do not suffer so much as has been criticised by his प्रणिपात. In fact it is, to a certain extent, a generalization that the men who are outside in their dealings quite strict and terrible are while dealing with their wives, modest like a lamb or more lenient in their outlook and behaviour. 'The curtain lectures' are quite common and the husband's entreating his wife by any means whatsoever does not mar his fame otherwise won in the walk of life. What way one should resort to please one's beloved is his personal question and we are interested here in the personal life of the King. For, this प्रणिपात does not snatch away from the King the virtues that he possesses. 'He is a gallant par excellence of the conventional type'. In the great there are some weak points. We can excuse them for that. The hero has shown sympatby and paid a high honour to the queen by this prostration at her feet. There are no more love-intrigues as it has been pointed out in the criticism.

The quarrel in the house is nobly and quietly hushed up and the queen excuses the King in the third act. What follows is the depiction of the character of the King as a poetic personality. Shri Aurobindo writes about Purūravas as follows.

"Purūravas is the poet's second study of knighthood; he differs substantially from Agnimitra. He is a prince, a soldier and man of the world yielding by the way to the allurements of beauty, but not preoccupied with passion. He is the mirror of a courteous and self-possessed gentleman, full of mildness and grace, princely tact; savoir faire, indulgent kindness, yet energetic withal and quietly resolute in his pleasure as well as in his serious affairs. These are precisely the gifts he would show in all his action, that the innocently unscrupulous and quite delightful tact and diplomacy with which he pursues his love affairs is but the mirror of the methods he pursued in domestic politics. We see in him the typical and ideal King of an age hedonistic, poetic, worldly but withal heroic and capable. The fundamental Purūravas is not the King and the hero but the poet and lover."

The queen who sees through such assumed modesty on the part of the King tells the King that she is not so light-hearted as to think highly of that entreaty, but she is afraid she might repent of her discourtesy (to her Lord) later on.

लघुहृदया – weak-minded. The queen is sure that the King is not honest in his entreaty, and also feels justified in rejecting his supplication. But she is not able to take a decision all of a sudden. Once she feels, a Hindu wife as she is, that whatever the faults of her husband, she should ignore them and be kind to her Lord.

The queen is thus in divided mind as to whether she should continue the uncompromising attitude towards her husband, or she should conciliate with him. But in the end the anger prevails and the queen leaves the place with her retinue. Still it is distinctly indicated that there is a possibility that the queen will repent for her attitude assumed at that time.

Cf. पादयोः पतिते कान्ते, या त मानं विमुञ्चति ।
तस्मिन् गते तु तापार्ता कलहान्तरिता तु सा ।'

S. D. III. 82.

This scene is technically called बिन्दु as it creates one more complication in the theme of the drama, adding special interest to the action without the loss of continuity.

The Vidūṣaka sees how the queen has gone away with anger and asks the King to rise up. The Vidūṣaka rightly compares the queen to a river in the rains. The river in the rainy season is rapid and turbid. There is a pun on the word अप्रसन्ना.

अप्रसन्ना-- (i) Turbid or muddy when आविला, अनिर्मलजला with reference to a river.

(ii) unpacified, angry, displeased क्रुध्दा when with reference to the queen.

The simile thus brings out quite clearly the indignation of the Queen and her sudden departure.

The figure of sense is श्लेष **प्राणितोपमा** ।

The King justifies the behaviour of the queen, by explaining out to Vidūṣaka, how her action was not unreasonable, in the next verse.

Stanza No. 22 **प्रियवचनशतोऽपि** etc.

The King knows full well that the supplication of lovers, (दयिताजनानुनयः) though full of pleasing expression to make an impression on the hearts of women, who can find out what it really means, if it lacks real sincerity as a gem of artificial lustre, fails to impress the connoisseurs (मणिविद्).

Just as a fake gem (कृत्रिमरागयोजितः मणिः।) devoid of genuine luster fails to appeal to the lapidaries, though it may be artificially coloured, similarly, the assumed modesty or entreaty is unable to please the ladies, who are proud by nature.

रसः (i) Sincere love, (ii) brilliance or luster कृत्रिमराग । (i) pretended or sham affection or love, (ii) artificially coloured.

Cowell translates—" A lover's salutation, with words of affection itself, enters not the skilled woman's heart, like the gem that has only factitious colours".

The figure is श्लेषगर्भितोपमा.

The Vidūṣaka remarks that the departure of the Queen is favourable to the King because it is well known that person suffering from sore eyes cannot bear the sight of the flame of a lamp.

There is अन्योक्ति in thses words. Cf. यथा चक्षूरोगिणे दीपशिखा अहिता तथैव सा तुभ्यमहितैव ।' Surendranātha.

The queen is compared to the bright flame of a lamp. Burning with anger as she must have been at the time of her departure.

The King prohibits the Vidūṣaka from drawing such a conclusion. For, even though his mind is fixed on Urvaśī now, still he possesses the same high regard for the Queen.

The King, according to some it is noteworthy, has वहुमान and not the true love for the queen But we feel that the relations of the Queen and the King have now really been above the first appeal of passionate love; and so बहुमान includes the high regard or esteem, a bit higher in range than mere love. The King, however, feels insulted for the Queen's slighting his prostrations. He now decides to use the other means उपेक्षा. He also will not yield now. He will show outward indifference. The King is sure that the प्रणिपातलंघन by the queen will be of much use to him.

The King means to say that if he does not become angry for the insult done to him by the queen, and shows complete indifference instead, the Queen's conscience will bite her and she will repent for her attitude and surrender herself, by allowing the King to pursue his new love affair, and thus make good for the अदाक्षिण्य shown by her.

The Vidūṣaka creates a laughter by his usual wit. His words are meant to relieve the tragic tension. He, in his characteristic style says that the King should set aside his धीरता or the talk about it. The Vidūṣaka picks up the words धैर्यं अवलम्ब from the King's remarks and says if something is in a better need of support it is the life of the Brahmaṇa like himself, who is quite hungry. The Vidūṣaka reminds the King that it is high time for them to bathe and dine.

The King looks up and says that it is past mid-day (गतं अर्धं दिवसस्य।) Kālidāsa closes the act with the description of the noon. We find a similar description in the मालविकाग्निमित्र too. The last verse gives us a vivid and highly poetical descritpion of the effect of the mid-day heat on different objects.

St. No. 23. उष्णालुः शिशिरे etc.

The King describes the reaction of the hot noon time on four birds in particular. A close observation of nature is witnessed in this description. The peacock, the bee, the duck and the parrot are all upset, tormented by the heat of the mid-day sun.

Each bird is trying to find out some remedy to save itself from the burning rays of the Sun. Thus the शिखी a peacock is restoring to the cool basin round the bottom of the tree आलवाल unable to bear heat (उष्णालुः).

The bees (षट्पदः) having forced open (निर्भिद्य) at the top (उपरि), the flower-buds (मुकुलानि) of the Karṇikāra, lie singly inside. (आलीयते).

The duck (कारण्डवः) leaving the hot water (तप्तं वारि) finds shelter (सेवते) in the lotus-plant on the bank (तीर नलिनी).

The caged parrot (पञ्जरशुकः) in the Pleasure-Mansion (क्रीडा वेश्मनि), is asking for water (जलं याचते) being fully exhausted (क्लान्तः). There is a singular in all the other lines शिखी, कारण्डव and पञ्जरशुकः so the singular well suits षट्पद too. Some read 'आशेरते षटपदाः।' to adjust it with the plural मुकुलानि. But some feel that the single bee is the subject of description; who is so much oppressed by the heat of the sun that he tears open the many buds of the कर्णिकार tree, not only a single bud to obtain cooling effect. This brings out the effect of the severe heat in a better way. We have taken the plural sense from the singular used here.

कर्णिकारः (पांगारा in Marathi) The कर्णिकार tree has blood-red flowers in spring. All its green leaves drop away at that time.

शिखी 'शिखावलः शिखी केकी' इत्यमरः।

The figures of sense are स्वभावोक्ति and समुच्चय

The nature around is tormented by the heat of the Sun. It is in harmony with the human feelings. The King is also upset on account of the unhappy quarrel with his dear Queen and thus internally tormented.

A resume of the II Act

The incidents occurring in this act are helpful in furthering the plot of the drama. The Vidūṣaka, a confidant of the King, who is easily fooled by a palace-maid Nipuṇikā, gives out the royal secret unto her. She informs it to the Queen Auśīnarī, who is clever enough to detect the change in the attitude of the King Purūravas since his last visit to the sun. The Vidūṣaka and the King go to the Pleasure Park, as per the desire of the King. The King waxes eloquent while describing unto Vidūṣaka the beauty of his new love Urvaśī. The scene reminds one, of the second act of the Śākuntala where Duśyanta similarly describes the extraordinary beauty of Śakuntalā, to Mādhavya the Vidūṣaka, and asks him to find out some plan for his re-visiting the penance-grove. When the Vidūṣaka is busy thinking about some remedy for the union of the King Purūravas with Urvaśī the King is having a sweet day-dream encouraged by the auspicious signs like the throbbing of the right hand or eye, Urvaśī and Chitraleakhā supposed to be a first is the mid-air, are presented. Through their conversation the confessions of love by Urvaśī and her resolve to see the King Purūravas is conveyed to the audience. Urvaśī and Chitralekhā overhear the conversation between the King and the Vidūṣaka, remaining invisible to them by some super-natural power called तिरस्करिणी lore. The heroine is thus informed about the hero's sincere and deep-rooted love for her. The King goes to the extent of accusing Urvaśī for her cruel indifference shown to him. The traditional remedies suggested by the Vidūṣaka like the sight of the beloved in a dream or painting her portrait are impossible in the case of the King. Urvaśī then writes a love-letter addressed to the King on a birch-leaf produced by her own power, and throws it in front of the King. The Vidūṣaka is frightened thinking it to be a slough of a serpent. Then the King recognizes it to be a birch-leaf with some writing on it. To his surprise it is a love-letter from Urvaśī. This is how the hero is informed about the heroine's feeling about him. The lovers have now mutually confessed their love and so eagerly pine for each other's company. The King hands over the birch-leaf to the Vidūṣaka for preserving it. Then follows the conversation between the King and Chitralekhā who makes herself visible and informs the King of Urvaśī's request. The ing in return requests Chitralekhā to bring about the his union with Urvaśī as early as possible.

Urvaśī also presents herself and just when the preliminary talk is over, the customary salutations are being exchanged, Urvaśī and Chitralekhā are summoned back to heaven, for participating in a divine play, as per the command of the Lord Indra. The lovers are thus separated at a very critical moment and the King and Urvaśī are both dejected at heart. Urvaśī and Chitralekhā depart. The King then remembers the birch-leaf which he had handed over to the Vidūṣaka. But it was already lost, as it dropped from the Vidūṣaka's hands and was blown off by the southern breeze. The Queen, knowing, that the King has gone to the Pleasure-Park along with his friend Vidūṣaka, comes there with Nipuṇikā. The Vidūṣaka is busy searching for the leaf and the King is seated morose and nervous on account of the loss the love-latter. Coincidently the birch-leaf is blown by the wind near the Queen and sticks to her anklet. The love-letter is a direct proof of the scandal about the King. The Queen hands over the same to the King, who pretends that he was not worried for the loss of that birch-leaf at all. But after all the cat is out of the bag. The King tries to appease the Queen by falling prostate on her feet, but it is of no use. The Queen, though with a divided mind, finally goes away without being reconciliated. The King respects the Queen still but decides to b eindifferent to her to win his object. The act ends with a realistic description of the Indian noon in the summer season.

The interlude of this act prepares the back-ground for the main scene. The Queen's suspicion being aroused, she tries to know the real cause of the uneasiness of the King Purūravas. Nipuṇikā takes it out from the Vidūṣaka. All these things are relatively minor and so they are included in an Interlude.

The first dramatic purpose of the second act is to bring about the second meeting of the hero and the heroine and convince them of their mutual love. Urvaśī herself has come down from the heaven to the earth, for the King's seeing Urvaśī in the heaven would not appear so much proper. Urvarśi is convinced about the King's sincere love when she overhears him and the King is pleased to read her intentions through the love-letter.

It is quite interesting to see how the poet Kālidāsa makes his heroines write a love letter, and keep up the dignity of bis heroes who are majestic and noble.

The second purpose that is served by this act is to show the difficulties or obstructions in the path of the lovers. The first is that Urvaśī being a heavenly nymph, will her union with a mortal King be possible ? For, Urvaśī is a servant of the Lord Indra and so is not independent to follow her own wish. The event that Urvaśī is called away, just when she ardently longed for the King's company has a direct bearing on the future event. For, if Urvaśī has gone back to heaven in such an agitated and excited mood, it is quite possible that she will commit mistakes in the performance of the play.

The second difficulty is the opposition by the queen Ausīnarī, which is equally natural. She gets a direct proof of the King's new love-affair. She is not appeased even though the King entreats her, for she knows the insincerity of the King in his submission.

Even though she goes away highly vexed as she is, her remarks that her uncourteous behaviour will make her repent in the future, prepares the background of the third act. Urvaśī and Ausīnarī are never brought on the stage simultaneously and the awkard position of the King's being scolded by the Queen in the presence of his beloved is avoided. Here is a distinct advance over his first drama मालविकाग्निमित्र, where the King Agnimitra is shown to be caught into such an embarassing condition. Malavikā once taunts the King Agnimitra to that effect by pointing out how much brave he can be in front of his Queen.

There is nothing new in the exposition of the love by the King in this act. Urvaśī's manifestation of her love also is quite conventional. The last scene helps to keep up the curiosity of the audience as to what will happen in the future.

The arrangement of the bi-focal scenes is one of the dramatic attractions and a speciality of this act. The poet appears to have an idea of the actual stageing of the play from all the skill he has shown in presenting the various incidents.

The characterization is equally charming.

The court-jester with all his usual follies and merits, giving out the royal secret, then repenting for the same when the truth dawns upon him, careless enough to lose the love-letter, and indirectly confessing the guilt of the King in the presence of the queen; Nipuṇikā, the clever and witty maid devoted to the queen;

the noble minded Queen who though she hears about the scandal about the King's new love-affair, has the patience to verify the same but on getting a proof, being righteously angry and jealous, rejecting the entreaties of the King even though likely to repent in future for that act; Chitralekhā, a loving friend helping Urvaśī in her delicate cause and serving as a go-between clever and prudent, giving proper council unto her friend Urvaśī; the heavenly nymph Urvaśī humanized as to feel jealous, anxious and excited, goaded by love-pangs, daring enough to see the King of her own informing him of her feelings by writing a love-letter and finally departing helpless as she is, under great reluctance, depositing her heart with the King; and the King who is a lover pining for his beloved Urvaśī, finding no interest in the natural beauty around, quite sophisticated in his talk, having all the characteristics of a conventional दक्षिण lover, experiencing everything as dry and flavourless in the absence of Urvaśī at the sametime trying to please Queen by respecting her, knowing her devotion to him,-all these impress us with their individual traits of character.

The verse आभरणस्याभरणं etc. containing a beautiful general description of the heavenly damsel, the verse अग्रे स्त्रीनख पाटलं etc. personifying the vernal Beauty, the sentence अतिस्नेहः कार्यदर्शी bringing out the influence of true affection, the verses स्वामिन् संभाविता and ननु मम लुलित etc. forming the text of the love-letter composed by a divine nymph, the wordly maxim तप्तेन तप्तमयसा घटनाय योग्यम्, the verse वासार्थं हर etc. which is a gentle request to the Southern breeze, the appropriate remark of the Vidūṣaka 'लोत्रेण गृहीतस्य कुम्भीरकस्यास्ति वा प्रतिवचनम्।' the common experience applied to the King's position of mind in the sentence, 'न खलु अक्षिदुःखितोऽभिमुखे दीपशिखां सहते।' and the verse उष्णालुः शिशिरे etc. containing a graphic description of the reactions of the heat of the Sun at mid-day on different birds—all enhance the poetic and literary beauty of this act.

Act III

Act III—1

The third act opens with a Miśra-Viṣkambhaka. The definition of the विष्कंभक is already given. Here it is a scene supposed to be laid at the hermitage of भरत in the heavenly world. Two students of that divine sage are conversing with each other. One of them is गालव by name (a मध्यमपात्र) who speaks Sanskrit and the other one is पल्लव (a नीचपात्र) who speaks प्राकृत. So this is techincally called मिश्रविष्कंभक.

भरतः This divine sage is supposed to be the founder of the science of music and dramaturgy. His नाटयशास्त्र treats of dramatic composition. 'The second upaveda (i.e. गांधर्ववेद or music) was invented and explained by भरत: it is chiefly useful in raising the mind by devotion to the felicity of the divine matter.' Works of Sir William Jones. (Vol. IV. P. 94.) The last verse of all the Sanskrit Dramas is supposed to be sung, to commemorate his name and hence called भरतवाक्यम्। This sage भरत was in charge of the play लक्ष्मीस्वयंवर which was to be staged before the Lord Indra along with all the लोकपालs and to take part in which, Urvaśī was hastily called back to heaven, cf. Act. (II. 18). When भरत had gone to make arrangements for presenting the divine show, Pallava had accompanied him. Gālava was assigned the duty of guarding the fire-sanctuary and so he had to be in the hermitage of भरत. When भरत and पल्लव returned from the abode of the Lord Indra, and when the two students met at leisure, this conversation is supposed have taken place, between them. Gālava was interested in knowing whether the divine assembly was pleased with the enactment of the play directed by their preceptor. Pallava who had seen the play, tells his friend all that had happened there.

In the second act the poet had already created a doubt in the minds of the audience, as to whether Urvaśī would be able to act her part well, out of mood as she was, separated just at a very absorbing moment from her lover the king Purūravas. The audience must have been also eager to know how the union between the heavenly nymph and the mortal king Purūravas would be possible. The conversation between the two students, in this scene serves the purpose. It informs the audience how Urvaśī committed a serious mistake in the performance of her rôle of Laxmī by uttering the name of the king Purūravas as the one she would like to choose as her Lord, when she should have refered to Viśṇu. So Urvaśī was cursed by the preceptor that she would have no place in the heaven. The curse thus prepares the back-ground for the union of the two lovers as the heavenly nymph will not have any place in the divine world and now, she will go to the earth. But this is not all. Indra's Counter-curse granted that Urvaśī would enjoy the company of the king Purūravas, his own friend and ally in war against demons, till the king saw the face of an offspring born to him of her. This counter-curse even though designed to be for the good of Urvaśī, proves to be an obstacle in her path in future. The play is about to be a tragedy. But she is again set free from this condition and allowed to remain on the earth for ever, by the Lord Indra, as is shown in the fifth act and the play ends happily. The curse of the preceptor भरत is thus a boon in disguise for Urvaśī who is too eager to go down to the earth and have a union with her lover.

As for the two students, mentioned in this मिश्रविष्कंभकं, there are two opinions. Some feel that they are some ordinary students but they are according to some, the names of some famous sages.

Pallava appears to be a नीचपात्र as, he is made to speak Prakṛit. Wilson however writes about Paila and explains—" Paila is the name of a Ṛiśi, hy whom the Ṛigveda was arranged and sub-divided into two portions." Wilson himself agrees that this पैल is not intended in this place by the name पल्लव or according to some पेलव or पैलव. Pallava, must certainly have been a junior student of the sage Bharata.

About the other student Gālava who seems to be the Senior one, there is an interesting mythological story. He is the hero of a long legend in the उद्योग-पर्वे of the महाभारत, and appears there as a pupil of Viṣwāmitra. But it is doubtful, if that very sage is referred to here, for there are similar names. Wilson however quotes the legend, which appears to be unnecessary in this connection. We agree with him in the opinion that 'गालव was a saint of some note.'

Pallava was made to carry the seat of the preceptor, while the preceptor was proceeding to the abode of the Lord Indra.

Gālava inquires of Pallava whether the divine assembly (दिव्या परिषद्) was pleased (आराधिता) with the enactment of the play (प्रयोगेण), directed by their preceptor. Pallava in his reply to the question of Galava, is non-committal, when he says that he does not know whether the assembly was pleased or not however adding that it was completely absorbed in the various sentiments in the play, 'Laxmī-Swayamvara' composed by Saraswatī herself. Pallava cannot presume to know exactly what the gods thought about the play. He cannot say anything definitely also because 'it will be sitting in judgment upon his preceptor.' He therefore leaves it to Gālava to draw the necessary conclusion.

लक्ष्मीस्वयंवर—'the marriage by self-choice, with reference to Laxmī. The churning of the Milky ocean was undertaken by the Gods and demons, for obtaining अमृत (the nectar). Before they obtained it, many other gems came out of the ocean.

लक्ष्मी कौस्तुभ पारिजातकसुरा etc. (the fourteen gems churned out from the Milky ocean etc.). Vāruni, the goddess of Surā or wine came at the same time with Laxmī out of the ocean. The gods as well as the demons wished to have the possession of Laxmī. Indra found out a way out of the struggle, suggesting that the solution of question should be postponed till, they obtain the nectar, and finally Laxmī should be allowed to select her own Lord. The play composed by Saraswatī, had the theme of this Laxmī Swayamvara. Laxmī, helped by her friend Vāruṇī, chose Visṇu as her Lord.

वारुणी—The daughter of वरुण, the Lord of waters. Menakā played the role of Vāruṇī in the play, 'Laxmī swayamvara' as is mentioned in the drama.

Pallava after mentioning that the assembly was absorbed in the various sentiments of the play, ended his talk, so as to create a curiosity in the mird of Gālava to listen to it still further, with rapt attention. So he utters the word किन्तु (i. e. but) and waits a bit. Gālava being learned and clever, surmises from this sudden break in the report, being given by Pallava, that his incomplete sentence seems to imply a fault.

सदोषावकाशः दोषेण सहितः अवकाशः यस्य सः। The remaining part of which has to mention some fault. Pallava tells Gālava that his guess is correct and adds that Urvaśī faltered in her dialogue through carelessness.

Gālava wants to know the whole account in details and so Pallava explains to him as follows.

Urvaśī in the role of Laxmī was questioned by Menakā who played the part of Vāruṇī, as to who was the fortanate one, amongst the Guardians of Quarters led by Keśava, assembled there, on whom Urvaśī had set her mind. Then instead of replying 'On Puruṣottama', the words 'On Purūravas', inadvertently escaped her mouth.

Even though as per the requirements of the play Urvaśī should have said that her mind was set on Puruṣottama as she was playing Laxmī's role, on account of her ardent love for the king Purūravas, his name escapes her lips. Gālava understands her feeling and explains the absent-mindedness of Uravśī, in his learned way. According to him, 'भवितव्यानुविधायीनीन्द्रियाणि'। The sense-organs follow a Providential course. Urvaśī is thus described as a play-thing in the hands of destiny. Whatever is to happen, happens. It was fate that made Urvaśī speak so. She is therefore not to be blamed.

Cf. अथवा भवितव्यानां द्वाराणि भवन्ति सर्वत्र। Śāk.
or अथवा भवितव्यता खलु बलवती।' Śāk.
or as is said 'प्रायः शुभं च विदधात्यशुभं च जन्तोः। सर्वंकषा भगवती भवितव्यतैव। मालतीमाधव (I. 23).

The student can very well imagine how the preceptor must have been angry with Urvaśī. Pallava informs him that though Urvaśī was cursed by their preceptor, the Lord Indra favoured her in the sequel.

अभिक्रुद्धः angry. क्रुध् and द्रुह् when preceded by an उपसर्ग; govern the Accusative (द्वितीया)

cf. 'ताम् अभिक्रुद्धः।'

Bharat cursed her because Urvaśī had completely disregarded his instructions. She could not have a place in the celestial world, according to him. Urvaśī was addressed by Indra at the end of the dramatic performance. Kalidāsa describes her in one phrase but it is quite sufficient to illustrate her mental impressions. Cf. 'लज्जावनतमुखी'. i. e. Urvaśī with her face down-cast through the feeling of shame. Indra considered it to be his moral duty to do a good turn to the royal sage Purūravas his companion in the field of battle, with whom Urvaśī seemed to have fallen in love. The Lord Indra therefore let her free from his service and allowed her to stay with the king till the king saw the face of an off-spring born to him of her. This conversation between the two students thus brings about the greatness of the king Purūravas. Urvaśī had already heard Chitraratha speaking very highly of the king and when she heard these words uttered by Indra, she must have been proud of her lover. Her love for the king must have been further rooted quite strongly in her heart. She was not free till then, to follow her own wish. She might have been afraid to inform Indra, about it. But the प्रमादस्खलित served the purpose, It is true that 'विषमप्यमृतं क्वचिद्भवेत् ईश्वरेच्छया।'.

Galava is pleased to hear how Indra blessed Urvaśī. He says that "it was quite becoming to the great Indra, who knew the hearts of others." 'सदृशं पुरुषान्तरविदो महेन्द्रस्य।'

According to Shri Vaidya the word पुरुष here is used for Urvaśī. "It was she who uttered the name of Purūravas and then Indra by his प्रभाव read her thoughts and knew what was In her heart." But as Indra specially mentions the name of the king and wants to do a good turn to him, it may even refer to the sentiments of the king Purūravas. For Indra could know everything by his supernatural powers.

The conversation between the students is brought to a close quite naturally, when it has served its purpose. Pallava looks up to the Sun and remarks that they have overlooked the hour of their preceptor's bath, and that they should be by his side then.

When the मिश्रविष्कंभक thus ends, the chamberlain enters, Just as the Vidūṣaka is a common character in the Sanskrit Drama, so is Kañchukin. He is supposed to wear a long robe and so he is called कञ्चुकिन्. He is the protector (कञ्चुक) of the harem or the inner-apartments of the king therefore he is to possess many qualifications.

Cf. कञ्चुकी तावत् वृद्धः पुरुषः कर्तव्याकर्तव्यविवेकज्ञः राज्ञः शुद्धान्तचारी। तल्लक्षणं यथा—

' अन्तःपुरचरो राज्ञो वृद्धो विप्रो गुणान्वितः।
उक्तिप्रत्युक्तिकुशलः कञ्चुकीत्यभिधीयते ॥ इति धानञ्जये ॥
According to मातृगुप्त–ये नित्यं सत्यसंपन्नाः कामदोष विवर्जितः।
ज्ञानविज्ञान कुशलाः कञ्चुकीयास्तु ते स्मृताः ॥
सर्वकार्यार्थकुशलः कञ्चुकीत्यभिधीयते।
जरावैक्लव्ययुक्तेन विशेद् गात्रेण कञ्चुकी ॥—'भरत'
वृद्धः कुलोद्गतः शक्तः पितृपतामहः शुचिः।
राज्ञामन्तः पुराध्यक्षो विनीतश्च तथेष्यते ॥ वराहमिहिर

'His character is that of an attendent in the inner apartments, an old Brahmin, endowed with numerous good qualities and a clever man of business.' Godbole and Parab. Kanchukin is always described as complaining about his old age. He also speaks about the overburden of the work of protecting the harem.

'He usually enters with a long-drawn stanza dealing with the ills pertaining to his office and giving some wise maxims'. Prof. Bhave.

The main scene at the beginning of act III is laid at a part of the garden of the king's palace at Pratiṣṭhāna. The stanza No. 1, is sung by the कञ्चुकिन् when he enters the stage.

Stanza No. 1. सर्वः कल्ये वयसि यतते etc.

The chamberlain envies the lot of all householders, who endeavour to amass wealth in the prime of their life (कल्ये वयसि) but thereafter (पश्चात्) retire transferring the responsibilities to their sons. (पुत्रैः अपहृत भरः). The Chamberlain alone, with his old age, daily emaciating the body, has assumed the form of servitude. According to him the duty of looking after the harem (स्त्रीषु अधिकारः) is indeed very difficult to execute. (कष्टः): 'स्त्रीषु कष्टोऽधिकारः' is thus a generalization drawn by the chamberlain.

सेवाकारापरिणतिः is explained by some as सेवा कारापरिणतिः कारागृहरूपा। Surendranāth writes, गृहीतकञ्चुकिकार्याणाम् न कदापि विश्रामः सदैवकार्यव्यापृतत्वम्। तेन च बन्धनगृहसदृशी जातेयं सेवा इति भावः।'—'Servitude which ends in prison'.

(ii) The other way of explaining it as सेवारूपा परिणतिः। सेवाकारा परिणति—सेवा आकारः यस्याः तादृशी परिणतिः. Oldage which has the form of service.

(iii) Shri Vaidya writes that some take the reading सेवाकाकु as कष्टः कृच्छ्रः कष्टदायी। hard, troublesome. 'Until our very voice be changed from the sorrow of the servitude.'-Cowell. There काकु means change of voice due to emotions.—We agree with Shri Vaidya that this meaning is quite inappropriate here.

Cf. अन्तःपुराणां निहित व्यवस्था पदे पदेऽहं
स्खलितानि रक्षन्। (प्रियदर्शिका Act III).

सादयन्ती शरीरम् नाशयन्ती waisting the body.

With the second quarter of this stanza, there is a parallel cf. भर्त्रा तदर्पितकुटुंबभरेण सार्धं शांते करिष्यसि पदं पुनराश्रमेऽस्मिन्। Śak. IV act.

'Despondency seems to be always attributed to the Kanchukin in our plays'. K. T. Telang, in his notes on मुद्राराक्षस. Prof. P. N. Patankar says, 'The कञ्चुकिन् generally on his first appearance on the stage alludes to his old age and the vicissitudes of his life to impress upon the audience an idea of the influence he is entitled to wield in the royal household'. It is referred to in the Act V that it is old age that makes this कञ्चुकिन् unable to read the name engraved on the arrow.

The figure of speech is अर्थान्तरन्यास in the last line.

The Chamberlain walks about after singing this stanza and then begins to talk to himself. From his स्वगत the audience comes to know that the Queen Avśinarī, the daughter of the King of Kāśī, is observing a vow. She has asked the Kanchukin to see His Majesty and request him for the succesful fulfilment of her vow.

The queen is observing a vow (चन्द्रव्रत) and it is the fulfilment of that vow that is referred to here.

The audience is also informed through this स्वगत, how the queen forgetting her pride has aready requested the king Purūravas, through her maid-servant Nipunikā, to that effect. मान here means anger excited by jealousy. The Kanchukin then proceeds to meet the king who must have finished his evening prayers by then. This indicates the time, when the events in the third Act are being staged. Besides it shows, how the king even though love-lorn has not neglected his religious prayers; cf. 'अवसितसन्ध्याजाप्यम्।' The कञ्चुकिन् turns round, looks and says, 'रमणीयः खलु दिवसावसानवृत्तान्तो राजवेश्मनि।' How charming indeed is the appearance of the royal palace in the evening!

वृत्तान्तः—appearance, scene. रमणीय charming, delightful. अवसान and दिवसावसान evening. वेश्म house or palace. This statement is explained in the next verse.

Stanza No. 2 उत्कीर्णा इव वासयष्टिपु.........

The poet has described the effects of the mid-day sun and the noon-scene in general in the second Act cf. उष्णालुः शिशिरे—Now he describes the evening-scene.

The peacocks (बर्हिणः) or the tufted ones, languid (अलसाः with slumber (निद्रा) at the nightfall are perching on their roosting rods (वासयष्टिषु) as if they are carved out (उत्कीर्णा इव).

वासयष्टिषु—"The iron or wooden rods hung horizontally for the tame birds like peacocks, parrots etc. to perch upon."—Prof. Bhawe.

The pigeons (पारावताः) seem to be confused (संदिग्ध) on the eaves (वडभयः) with smoke of incense धूपैः issuing out (विनिःसृतैः) through lattices (जाळ). वडभयः also वळभयः, वळ् to cover.

The sloping roof or the wooden supports of the projecting eaves of the roofs. (वडभि = पडवी in Marathi).

धूपैः—'the plural migh have been used to indicate that the fumes of incense were coming out through several windows or in several columns.'

The doves of ash-colour come back to their nests under the eaves of the roofs. The colour of the volumes of smoke caused by incense burnt at the evening time for purification, issuing from the lattices, is equally ash-coloured. Therefore the pigeons cannot be distinguished from the smoke.

Surendranāth however explains it as ' सन्दिग्धाः शाङ्किताः पारावताः कपोताः यासु तादृश्यः अवभासन्ते। चन्द्रशालासु धूपसद्भावात् तत्र किं कपोताः सन्तीति अवभासते। इयं कवेः उत्प्रेक्षा.' He thus maintains that the columns of smoke are mistaken for pigeons who are frightened. But we feel that the pigeons and the smoke both are present and because of the similarity in colour, it becomes difficult to distinguish between them.

The third thing that is noticed by the Kanchukin is that the elderly residents (वृद्धो जनः), of the harem (शुद्धान्त), intent (प्रयतः) on following the customary rites (आचार), are placing (विभजते) the bright lights (दीपिकाः), auspicious at twilight (सन्ध्यामङ्गल), at places overspread with floral offerings (पुष्पबलि).

शुद्धान्त—शुद्धः अन्तः यस्य। 'free from pollution. Hence the apartments exclusively assigned to the women of the family. Shri Kale writes, "The idea of a harem is different; it contains the wives of a man. But the शुद्धान्त is occupied by the mother, sister, aunts etc. of the householder."

'The light is considered as the embodiment of auspiciousness and prosperity and hence it is that the place where it is to be kept is strewn with flowers.'

The worshipping of the evening light is still practised by the Hindus.

In the first line there is उत्प्रेक्षा as the peacocks are described to appear as if carved out figures, even though they are not so. 'अनुत्कीर्णानामपि मयूराणां उत्कीर्णतासम्भावनात्'. Surendranath adds that in the second line also there is उत्प्रेक्षा as 'धूमे च कपोतसम्भवात्।'

The Kanchukin after singing this verse looks towards the curtain and finds His Majesty coming in that direction.

कन्चुकिन् gives a fine word-picture of the king as he is seen while approaching the stage, in the verse to follow.

Act III—3

Stanza No. 3 परिजनवनिताकरार्पिताभिः etc.

देवः the king. The king is surrounded by the torches (दीपिकाः) held in their hands by the female attendants (परिजनवनिताः). He resembles a moving mountain (गतिमान् गिरिः इव।) with its wings uncut (अपक्षलोपात्) and having on its slopes (अनुतट) the tall कर्णिकार trees in full blossom.

कर्णिकारयष्टिः—About this Shri Pandit writes "The lights in the hands of the girls appeared like the bright red flowers of the Karṇikāra which has no leaves but red bright flowers. A thin, straight and tall form is much admired by Sanskrit poets and compared to a यष्टि or stick."

दीपिकाः—torches (मशाल in Marathi). गतिमान् गिरिरिव अपक्षलोपात्। As per the mythological accounts, formerly the mountains had wings and so they could fly from one place to another and created a great troube. So Indra cut off their wings and thence the mountains could not fly or move, and they became अचल. Therefore the adjective गतिमान् has been used to refer to a mountain which could move, before the wings were cut off.

Shri Vaidya explains the natural phenomenon behind this as follows. "The conception of the Vedic poets was that Indra (the sun) as the giver of rain, broke open the clouds and sent down fertilizing showers of rain. These clouds, seen near the mountains, were poetically said to be the wings of mountains by the writers of the Purāṇas.'

The comparison of the king with a mountain brings out the majestic and stalwart personality of the king.

The entry of the king is thus made more attractive, surrounded as he is by young female attendants with torches in their hands. 'Splendid would be the scenic effect of such an entry.'

नारद is similarly compared to a desire-yielding tree in motion. cf. 'हेमप्ररोह इव जंगमकल्पवृक्षः।' (Vik. Act V)

The figure of sense is Simile (पूर्णोपमा). The king is the object of comparison, the moving mountain, the उपमान, the common attribute is 'being surrounded.' cf. राजा दीपिकाभिः परिवृत्तः गिरिश्च कर्णिकारपुष्पेभ्यः समेतः आसीत्।

The metre is पुष्पिताग्रा.

After singing this verse, कञ्चुकी proceeds to wait for His Majesty, standing on his way. अवलोकनमार्गे–दर्शनपथि. प्रतिपाल् to wait for.

Then the King enters as indicated before. He is accompaniehed by the Vidūṣaka also. Just when the King comes on the stage, the King sings the following verse as स्वगत. The verse is meant to suggest the mental anguish of the King, on acccount of the separation from hig beloved Urvaśī.

Stanza No. 4. कार्यान्तरितोत्कण्ठं etc.

The King has passed the day with no difficulty (अकृच्छ्रेण), forgetting his uneasiness (उत्कण्ठा) on account of Court-business. He is much worried as to how he can pass the night with its watches long-drawn in the absence of any other diversion for his mind.

अविनोददीर्घयामा—अविनोदात् दीर्घं यामाः यस्याः सा। यामः (यम् to regulate) a watch, a period of three hours. In the company of the beloved these watches pass very quickly or even unnoticed. Cf. 'अविदितगतयामा रात्रिरेवं व्यरंसीत्।' Uttarrām.

When the mind is busy with something, one can for that period, bear the pangs of separation or any other mental worry. For one has to seriously attend to the work in hand and so as if forgets his mental sorrow. But when there is no work to be done the mind being unengaged begins to brood upon the sorrow or anxiety, haunting it. The night is the time of relief for others, but to such persons, it is a dreadful thing. The memory of the beloved torments such persons all the more, at this time. The night appears to be too long because of not enjoying sleep.

Cf. "प्रेम सत्यं तयोरेव ययोर्योगवियोगयोः
वत्सरा वासरीयन्ति वत्सरीयन्ति वासराः।"

This verse suggests that the King is in the second stage of love, namely उत्कण्ठा. The metre is आर्या.

The Chamberlain approaches the King and informs him the Queen's message. As a good view of the moon can be had from the terrace of the Maṇiharmya palace, the Qeen wishes to await there in the king's company, the union of the Moon with Rohiṇī.

रोहिणीसंयोग : Wilson quotes the legend about the Moon as follows—

'चंद्र or the Moon, is fabled to have been married to the twenty-seven daughters of the patriarch Dakṣa or Aświnī and the rest, who are in fact personifications of the Lunar Asterisms. His favourite amongst them was Rohiṇī to whom he so wholly devoted himself as to neglect the rest. They complained to their father, and Dakṣa repeatedly interposed, till finding his remonstrances vain, he denounced a curse upon his son-in-law, in consequence of which the moon remained childless and became affected by consumption. The wives of the Moon having interceded on his bebalf with their father, Dakṣa modified the imprecations which he could not recall, and pronounced that the decay should be periodical only, not permanent, and that it should alternate with periods of recovery. Hence the successive wane and increase of the moon. (पद्मपुराण-स्वर्गखण्ड Sec. II) Rohinī in astronomy is the fourth lunar mansion, containing five stars the principal of which is Aldebaran.

The queen desires to appease the king under some pretext.

The कञ्चुकी being elderly, the king also respects him and so he addresses him as आर्य. The कञ्चुकी is known by the name Lātavya. The king asks him to inform the Queen that her wish will be done.

The king on his own part is also ready to reconcile with the Queen and so regards her request. He is ready to act as per her desire.

When the कञ्चुकी goes out to convey the news to the Queen, the two friends begin to discuss the possible reasons for that action of the Queen. It is the king who asks his friend Vidūṣaka whether that action of the Queen is really intended for the fulfilment of the vow.

The Vidūṣaka is clever enough to infer that the Queen is repenting and therefore wishes to atone for spurning the king's prostration, under the pretext of that vow. The king also agrees with this opinion and explains how the matter stands, in the next verse.

Stanza No. 5 अवधूतप्रणिपाताः etc.

According to the king, the haughty ladies (मनस्विन्यः) who disregard (अवधूत) the prostrations (प्रणिपात) but who later on become full of remorse (पश्चात् संतप्यमानमनसः अपि) feel secretly ashamed of themselves (निभृतैः व्यपत्रपन्ते) owing to the courteous acts (अनुनय) of their husbands (दयित).

Shri Pandit says, "Women are too proud at heart to come forward and openly show their regret". The principal idea appears to be not the secret remorse but repentance which alone the king is all along anticipating.

If the other reading अनुशय is accepted as रंगनाथ has done, then in that case (cf. अनुनयैः ' निभृतैः गुप्तैः दयितविषयकैः अनुशयैः पश्चात्तापैः'), the idea of अनुशय or repentance is superfluous as it is already contained in ' पश्चात्संतप्यमानमनसः '.

Surendranāth takes निभृतैः as 'revealed under some pretext'. He quotes from अमरकोष in his support ' निभृतैर्विनीतैः ' निभृतविनीतप्रश्रिताः समाः । ' रंगनाथ as shown above takes it as गुप्तैः.

The king then asks the Vidūṣaka to lead the way to the Maṇiharmya palace. The Vidūṣaka does it and requests the king to ascend it by the crystal staircase looking like the ripples of the Ganges.

गंगातरंग—'White and gently rising one above another, not abrupt and high are the waves of the Ganges. Pandit.'—So are the steps of the crystal staircase (स्फटिकमणिसोपान). To Vidūṣaka the palace appears more pleasing in the evening.

Surendranāth reads, गङ्गातरङ्गशिशिरेण स्फटिकमणिशिलासोपानेनारोहतु भवान्सर्वदा रमणीयंमणिहर्म्यपृष्ठतलम् । ' and explains, 'पुरो दृश्यमानेन गङ्गायाः तरङ्गैः शिशिरेण शीतलेन' etc. But the reading गङ्गातरङ्गसश्रीकेण is a better one as it compares the beauty of gently rising waves of the Ganges quite beautifully with the rising steps of the stair case. Both the marble staircase and the Ganges are white and so it is possible that to Vidūṣaka's mind the idea might have struck by looking infront to the Ganges, as the place is on the bank of the river. Similarly प्रदोषावसररमणीय appears to be appropriate as the Vidūṣaka is speaking about the beauty of the palace in the evening.

सर्वदा रमणीयं can suggest that the palace looks beautiful, whether it is day or evening i. e. any time whatsoever.

When all ascend the Maṇiharmya palace, the Vidūṣaka looks up and infers that the rise of the Moon must be ear at hand, since the face of the Eastern Direction presents a charming view with the darkness being dispelled. The King appreciates his remarks and then gives a beautiful poetic description of that scene, in the following verse.

Stanza No. 6. उदयगूढ etc.

The rays of the moon about to rise and so concealed (गूढ) behind the rising mountain, are driving away the darkness. The Eastern Quarter is therefore, becoming visible. This phenomenon of the darkness being dispelled off, is compared to the tying up of the curls by an attractive lady. The curls are black and when they are not properly tied, they cover the face, but when they are arranged, the face shines forth. The darkness is here identified with the curls of the Lady i. e. Eastern Quarter. She tries to appear beautiful by this toileting activity, as her lover, the moon is about to approach her. The King's eyes are, therefore, attracted by that scene.

हरिवाहनः—हरी वाहनं यस्य सः हरिवाहनः–इन्द्रः !

Cf. हरी इन्द्रस्य । हरितः आदित्यस्य ।

Cf. अतीत्य हरितः हरींश्च वर्तन्ते वाजिनः । Cf. Śāk.

हरिवाहनदिक्—The east ; as Indra is the ruler of that direction, इन्द्र being equated with the Sun. [Cf. प्राच्यै दिशे इन्द्राय नमः ।]

‘ उदयगूढ-उदयाचलेन गूढाः छन्नाः । ’

‘ यैर्यत्र दृश्यते भास्वान् स तेषां उदयः स्मृतः । ’ ‘eastern horizon ’.

Cowell appears to take मुखं as a separate word—‘ यथा (स्त्री) मुखं अलक-संयमनात् लोचने हरति । ’ and translates, “ And Indra's quarter gladdens my eyes as though it were a human countenance parting the locks from its fore-head ”. But in the last speech of the Vidūṣaka पूर्वदिशा-मुखं is certainly one compound and so it is better to read हरिवाहनदिङ्मुख as one compound.

A faithful wife observes the विरहिणीव्रत, in the absence of her husband.

The Eastern Quarter was as if observing this व्रत till the rise of the Moon, her face being obscured by the curls of darkness. The moon is often described to be the lord of the East.

The द्रुतविलम्बित metre is quite appropriate for the sentiment.

Surendranāth further gives an interesting explanation of हरिवाहनदिङ्मुखम् when he writes 'इह च 'हरिवाहनदिङ्मुखम्' इति पदप्रदानेन प्राचीदिङ्मुखम् इति उपयोगतिरस्कारेण च हरिवाहनेन इन्द्रेण परिपालितायाः उर्वश्याः मुखं यथा मे लोचनं हरति तथैव इदं दिङ्मुखं इति च ध्वन्यते। अनेन चन्द्रोदये कामिन्याः वदनपद्मं अतीव मनोहारि शोभनं च भवतीति सूच्यते।'

In the meantime, it is to be assumed that the moon rises on the horizon. The Vidūṣaka describes the moon as seen then, in his characteristic style, glutton as he is. His words are 'ही ही। भोः एष खण्डमोदकसश्रीकः उदितो राजा द्विजातीनाम्।'.

'Oh ! Here rises the moon appearing like a broken Modaka.'

Surendranāth reads 'उदितो राजा ओषधीनाम्।' and explains ओषधिः ओषो दीप्तिर्धीयते यत्रेति ओषधिः नक्षत्रम्।. The Lord of herbs. The moon is so called because he is equated with सोम:plant.

द्विजातीनाम् cf. the twice-born, namely ब्राह्मण, क्षत्रिय and वैश्य cf. ततस्तस्मै (=चन्द्राय) ददौ राज्यं ब्रह्मा ब्रह्मविदां वरः।. The moon is so called because he is identified with Soma, who is also called king in the Vedas and the Brahmaṇās 'त्वं सोम असि त्वं सत्पतिः, त्वं राजा उत वृत्रहा'. Some explain द्विजाती as stars, as they rise and set.

Shri Vaidya proposes to take द्विजाति as plants, being first born from the soil and then nourished by the moon.

The word खण्ड is significant. 'The moon cannot be full since it is described as having risen sometimes after the dark.'

द्विजातीनाम् राजा—Prof. Śastri offers quite a different explanation—'That a Brāhmaṇa's king is the moon unequivocally means that his life is or ought to be dominated by calm or quietude.'

A broken Modaka resembles the digit of the moon and hence this remark of the Vidūṣaka. He is always in the habit of selecting his comparisons from the province of eatables or takes a pleasure in speaking about food by some way or the other. In this very drama cf. 'भोः महानसं गच्छावः।' or 'मया बुभुक्षितेन

स्वस्तिवायनं इव।' बुभुक्षितस्य ब्राह्मणस्य जीवितं अवलम्बतां भवान्।' or in the Śāk. 'मोदकखादिकायां।'.

The king rebukes him gently by saying that a glutton cannot but think of edibles everytime.

औदरिकः उदरं एव देवता यस्य सः। glutton.

The king's relation to the moon is explained before. The moon being his grandfather, the king bows down to him with folded hands. His address is equally romantic. He calls the moon क्षपानाथ 'the Lord of Night.' Some read ऋक्षराज meaning the Lord of Stars. The next verse is the king's prayer addressed to the Moon.

Stanza No. 7. रविमावसते सतां क्रियायै etc.

The king praises the good deeds of the Moon. The moon resortes to the Sun for the sake of the religious activities of the good. He gladdens the gods and the Manes with the offerings of nectar. It is he, who dispels off the prevailing darkness at night.

The moon has placed himself on the crest of the Lord Śiva.

रविमावसते सतां क्रियायै। (चन्द्राय) 'On the अमावास्या day the sun and the moon are in conjunction; this physical fact is poetically described 'as the entry of the moon into the Sun', thus enabling the pious to perform the sacred rites like दर्श पितृयज्ञ and so on, which can be performed on the new moon day only'.—Prof. Bhave. cf. ऐतरेयब्राह्मण—चन्द्रमा वा अमावास्यायामादित्यमनुप्रविशति। सोन्तर्धीयते। तं न निर्जानन्ति। सतां क्रियायै—सतां साधूनां क्रियायै दार्शिकपिंडपितृयज्ञादिहेतवे.

'The Hindus are enjoined by the Vedas to offer a ball of rice, which is called पिंड, to their departed ancestors, as far back as the third generation. This ceremony is performed on the day of the new moon in every month.' Charles Wilkins in his notes on गीता p. 182—as quoted by Shri Vaidya.

सुधया तर्पयते etc. सुधा (सु-धे to drink) the drink of gods, nectar cf. पर्यायपीतस्य सुरैः हिमांशोः कलाक्षयः श्लाघ्यतरो हि वृद्धेः। (रघु-V 46).

This drinking is the cause of the gradual waning of the moon. The other mythological legend is given before. Shri

Pandit writes, "All this childish myth about the moon being drunk, owes its origin to the identification of the moon with the Soma beverage."

मूर्च्छताम्-प्रवर्धमानानाम्। मूर्च्छ् to grow, to become dense.

The Lord Śiva wore the crescent moon on his forehead when he drank the deadly poison for cooling effects.

Cf. धन्या केयं स्थिता ते शिरसि शशिकला।—मुद्राराक्षसे।

हरचूडानिहितात्मने—हरस्य नाम शङ्करस्य
चूडायां मौलो निहितः विन्यस्तः आत्मा मूर्तिः यस्य सः।

According to Surendranāth there is प्रेयः अलङ्कार in this verse is the king expresses his love or admiration for the moon, he himself being born in the same race. The verse also brings out the religious nature of the king.

The king rises while singing this verse. The Vidūṣaka has also to stand, when the king stands. He wants to sit at ease and therefore requests the king to take his seat, permitted by the kings's grand-father i. e. the moon, in words transmitted through a Brāhmaṇa, like himself i.e. the Vidūṣaka. Whenever one goes to some elder person, one is not supposed to occupy a seat, until the othsr person permits him to do so, as per the rules of gentle behaviour.

The Vidūṣaka, being a Brāhmaṇa, pleads that he is voicing the words of the Moon alone, in his request to the king to take his seat. The King accepts the words of the Vidūṣaka and sits. The poet shows his skill in withdrawing all the attendants from this place and thus creating a privacy for the future scene. The king remarks that lights i.e. torches are no more required; when there is bright moon-light spread all over. Then he orders the परिजनs to take rest. The attendants accordingly leave the place. cf. 'अनेन राज्ञः विरहजन्यविविक्तप्रियत्वं गम्यते।' सुरेन्द्रनाथ— 'अभिव्यक्तायां चन्द्रिकायां किं दीपपौनरुक्त्येन।' पौनरुक्त्यम्, पुनरुक्तेः भावः। repetition, superfluity. This expression seems to be the favourite one of our poet.

The king looks to the moon and is uneasy on account of the pangs of separation from Urvaśī being more severe and therefore wishes to have some relief from the same, by describing his state of mind to the Vidūṣaka. According to his inference, it will take some time for the queen to come over there.

चन्द्रमस् means moon. The etymology of the word is

(1) चन्द्रमाल्हादं मिमीते निर्मिमीते इति।

(2) चन्दति आल्हादयति इति चन्द्रः।

(3) मिर्मीते कालमिति माः। चन्द्रश्चासौ माश्च।

The Vidūṣake is clever enough to infer the state of the king's mind which is too apparent. He wishes to encourage the king. So he says that taking into account that intense love (तादृशं अनुरागम्) of Urvaśī for the king, it is indeed possible to sustain himself, with optimism (आशाबन्धेन). ' तादृशम् अनुरागम्।' 'That kind of love as set forth in the love-letter'. 'The innocent looking word तादृश is meant to convey a world of meaning'—Bhawe. Kālidāsa is a master of such pregnant expressions. cf. इदमवस्थान्तरं गते तादृशे अनुरागे किं वा स्मारितेन। (Śāk. Act V).

शक्यमाशाबन्धेन etc. आशाबन्ध is another pet word of Kālidāsa. cf. Śāk IV-16 or मेघदूत I-9.

The king also agrees with the inference of the Vidūṣaka. Even though he is also anyhow sustaining his life on the hope of union with Urvaśī, still his mental anguish is very acute indeed. In the following verse the king explains how the pain is all the more felt now.

Stanza No. 8. नद्या इव प्रवाहो etc.

The king compares the progress of the love to the current of a river dashing on hard rocks. Love increases hundred-fold (शतगुणीभवति) when the pleasure of union (समागमसुख) is obstructed like the current of a river (नद्याः इव प्रवाहः), the violent flow of which (वेग) is checked by (स्खलित) the impendiment (संकट) of uneven (विषम) rocks (शिला).

संकट—कट् to surround, beset with, impediments. ' संकटेन संघर्षणेन' Surendranāth विषम-निम्नोन्नत cf. रेवां द्रक्ष्यस्युपलविषमे विंध्यपादे विशीर्णाम्। Me. I-19.

विषमशिला—There are two ways of explaining this:

(1) विषमशिलाः एव संकटं तेन स्खलितः वेगः अस्य।

(2) विषमशिलाभिः संकटः (beset with) अत एव स्खलितवेगः।

Rabindranath Tagore says, "Trust love even if it brings sorrow. Do not close up your hearts."

The figure of sense is उपमा. There is the common property of 'स्खलितप्रसरत्व', between the current of a river and the progress of the love. When there is an obstacle in the pleasure of union there should be the decrease in love. The cause is present but the required result is not produced, instead some thing opposite to it takes place i.e. the love increases hundredfold. Thus 'सति हेतौ फलाभावः।' so the figure of sense विशेषोक्ति is also present. When ('विना हेतुं फलप्राप्तिः।') without the cause, the effect is produced, there is विभावना अलङ्कार. Here even though there is not the distinct reason namely union with the beloved, still the fruit i.e. Love increasing hundredfold is produced, hence विभावना also is present in this stanza. There is a सङ्कर of both.

The psychology of human mind, especially of a lover's mind is well described. The more the opposition, the more is the attraction.

The Vidūṣaka kindles hope in the mind of the king by his remark that the union with his beloved, is not far off since the king appears all the more handsome (अधिकं शोभसे), with his drooping limbs (परिहीयमाणैः अङ्गैः।). This speech of the Vidūṣaka as well as the reply by the king that follows, prepares the audience for the arrival of Urvaśī on the scene.

Upon the remark of the Vidūṣaka, the king gesticulates an ominous sign, and thanks his friend for inspiring him with confidence. This he expresses in the following stanza.

Stanza No. 9. 'वचोभिराशाजननैः...... ।'

Just as the Vidūṣake comforts the king with words inspiring hope, so does his right arm, with its throbbings (स्पन्दितैः). The king finds both these means quite useful as he is deeply afflicted (गुरुव्यथ).

There is a pun on the word दक्षिण. The Vidūṣaka is दक्षिण i.e. चतुर। परच्छन्दानुवर्तित्वम् चातुर्यम्। clever and the बाहु is also दक्षिण i.e. right one.

The Vidūṣaka is glad enough to hear this from the king, for it strengthens his own inference. He therefore proudly says that the words of a Brāhmaṇa can never be untrue. The king therefore sits full of hope.

Then enter, flying through the sky Urvaśī in the costume of Abhisārikā and Chitralekhā. They are standing near one of the wings and the part of the stage, where they are seen is to be supposed to be the mid-air. The king and the Vidūṣaka are not supposed to see them at first.

अभिसारिका—A woman going to meet her lover or keeping an appointment fixed by him.

Cf. हित्वा लज्जां समाकृष्टा मदेन मदनेन वा ।
अभिसारयते कान्तं सा भवेदभिसारिका ॥

'An अभिसारिका may be कुलजा or wanton married woman or वेश्या, a courtezan, like वसन्तसेना or उर्वशी'. The dress of a वेश्या अभिसारिका is described as 'विचित्रोज्ज्वलवेषा तु चलन्नूपुरनि:स्वना। प्रमोदस्मेरवदना स्याद्वेश्याऽभिसरेद्यदि ।'.

Urvaśī then looking at herself asks her friend Chitralekhā, whether she really likes her Abhisārikā-costume with its blue veil and decked with but few ornaments.

The stage-direction (आत्मानं विलोक्य) and the question is significant. Women take a great pleasure in looking to themselves, after their toileting activity is over. Even when they want to go out for an ordinary walk they stand before the mirror for a long time and see if their dress looks beautiful or not. They ask the opinions of their friends also, as to how they appear in a new saree they have worn. What to speak of Urvaśī then, who is bent upon captivating the mind of the king! She desires to be at her best when appearing before her lover.

Chitralekhā is equally romantic in her reply. She says that her expression fails her in Urvaśī's admiration. She teasingly says that she would wish she were Purūravas, then. Urvaśī's beauty was so much captivating that even Chitralekhā is also attracted towards her and would like to love her, just as Purūravas does. Or she suggests that Purūravas alone can truly admire and judge her beauty.

Urvaśī then orders Chitralekhā on behalf of Love, to lead her quickly to the residence of the handsome person (सुभग) the king Purūravas. This is the other way of saying that she is unable to bear the pangs of separation any more and therefore she must go to her lover without any delay. Thus the विरहकातरत्व and the औत्सुक्य (love longing) of the heroine is well brought out.

Chitralekhā asks Urvaśī to take courage and points out to her that they have by that time already arrived at the abode of her lover, which is, as it were, the peak of कैलास transformed into that form.

Urvaśī then asks Chitralekhā to ascertain by her supernatural power, as to where the one who robbed her of her heart is and what he is doing, at that time.

The word हृदयचोरः is significant. This indicates how Urvaśī herself did not know when her heart was stolen. The king's attraction was too much for her. cf. 'नायकस्य गाढं प्रणयं व्यनक्ति।' Surendra.

Chitralekhā now wants to tease Urvaśī. She meditates and then says to herself that she will jest with Urvaśī for a while. She therefore reports that, the king is to be found in a place fit for enjoyment, experiencing the pleasure of union with his beloved, obtained in fulfilment of his desires.

Thus the expressed meaning of Chitralekhā's words, meant to vex Urvaśī, can be taken as—He is enjoying the company of another woman obtained according to his wishes. But what she rerlly means is, 'He is enjoying his beloved's (i.e. Urvaśī's) company in his imagination.' मनोरथेन मनस्तरंगेण न तु वस्तुतः लब्धः यः प्रियासमागमः उर्वश्याः संगमः तस्य सुखं।

The apparent meaning of Chitralekhā's words makes Urvaśī anxious. Urvaśī taking the joke played upon her by Chitralekhā, to her heart, gesticulates sorrow (विषाद).

Urvaśī feels anxious because she is in deep love with the king Purūravas. The very idea that her lover is enjoying the company of some other woman is unbearable for her.

Chitralekhā then clears away the doubt raised in Urvaśī's mind by the apparent meaning of her words, by telling her that Urvaśī should not entertain any thought about the king's union with a beloved other than Urvaśī herself.

मुग्धा—Simpleton. Surendranāth omits this as well as the remark of Urvaśī that follows. Instead, he reads at this very stage some four sentences uttered by Urvaśī.

Act III—9

After the joke played upon her by Chitralekhā, Urvaśī's speech is given by him as follows—

" अपेहि। हृदयं मे न प्रत्येति। सखि चित्रलेखे! हृदये कृत्वा किमपि जल्पसि। प्रियसमागमस्याग्रत एवानेनापहृतं मे हृदयम्।" As per this reading, Urvaśī is shown to have a confidence in her lover and her mind refuses to believe in what her friend's words apparently mean.

We prefer the other reading where Urvaśī is shown to suffer from sorrow, even at the faint idea that her lover longs for someone else. Not only that, but even after being encouraged by Chitralekhā by telling her what she really meant, Urvaśī following the maxim 'अतिस्नेहः पापशङ्की', says with a sigh that her ungenerous heart entertains a suspicion (अदक्षिणं संदिग्धे मे हृदयम्।). Urvaśī begins to fear if the king will be really interested in some other beloved. She herself does not feel so, but अदक्षिणहृदय is responsible for creating the suspicion. The 'दोलायमान चित्तवृत्ति', of Urvaśī is thus well portrayed. Urvaśī's sincere affection and her confidence in the king assure her that the king is devoted to her only, but after all, 'Love is timid.'

Chitralekhā at this stage is supposed to look at the king who is already on the stage. The part of the stage where the king and the Vidūṣaka are present, is assumed to be the Maṇiharmya palace. As the king is accompamied by his friend Vidūṣaka only, Chitralekhā suggests that, it is the right time for Urvaśī to approach the king. Both the nymphs descend now. Up to now they were flying towards the Maṇiharmya palace, and on their way, they conversed with each other, as stated before.

Upto now the king was contemplating प्रियासमागमसुख by his imagination and विदूषक was taking rest, therefore their silence on the stage is well accounted for. Just when the nymphs descend, the king tells the Vidūṣake that his love-torment increases with the advance of the night. Urvaśī is still afraid if the king has referred to some other woman by his words. The words of the king are equivocal or ambiguous, as he does not name any lady while uttering the sentence. His love increases, no doubt, but love for whom? In order to ascertain this Urvaśī wishes to hear, remaining concealed (अन्तरित), the king's confidential talk until her doubts are cleared.

Urvaśī was separated from the king quite abruptly, when she met him before this. She does not know what has happened in the meantime. After all 'बहुवल्लभाः राजानः' and hence the fear that is entertained by Urvaśī in her mind. The poet has already made the heroine express her eagerness for union. He now makes the hero to open his mind and when the heroine overhears what he says, all doubts being removed, the union will be perfect. Besides there is another reason for keeping Urvaśī concealed at this stage, for the Queen is about to come there for the fulfilment of her vow, and if she sees Urvaśī, the dramatic values will be lost. The lovers will find it embarassing indeed. Already they have been troubled, once, in the second Act. But now as per the permission of Indra, Urvaśī though a nymph is free to choose the king as her lord, the Queen is in a mood to consent to the new love-affair. Before the queen retires from the scene, the meeting of the lovers would have been out of time. Thirdly when the king and the Vidūṣaka are conversing, the silence of Urvaśī and Chitralekhā on the stage is accounted for.

The Vidūṣaka suggests the enjoyment of the moon-beams full of nectar as a remedy for the love-torment of the king.

The king tells the Vidūṣaka that his malady is incurable by means like those. आतङ्कः। The moon-beams are pleasing to others, but not so to the king.

The king explains why it is so in the next verse.

Stanza No. 10.

This is a similar feeling to the one expressed by Urvaśī in her love-letter. The third line of the verse is so worded, as to create a suspicion in the mind of Urvaśī.

Neither the soft flowery bed, nor the rays of the moon, nor the sandal-ointment applied all over the body (सर्वाङ्गीणं मलयजं) nor the pearly necklaces (मणियष्टयः) have the power to dispell the king's love-torments now.

Shri Pandit writes, 'Lying on beds of flowers, enjoying the cool moon-light, besmearing the whole body with sandal, wearing strings of cooling crystals round the neck, are some of the chief remedies of love-sick people against मदनबाधा.'

The only remedy possible is the divine maiden (दिव्या) or .... On account of the feminine form 'सा वा दिव्या' Urvaśī is put into a doubt and so, at the end of the third line of the stanza, there is a small sentence uttered by Urvaśī, 'का वा अपरा'. This of course is not heard by the king or the Vidūṣaka, but it is certainly to be heard by the audience. It gives a good dramatic effect. After this, the king completes the verse by singing the fourth line as —— 'Or talks about her indulged into in private alone can lessen the love-torment.'—Urvaśī naturally feels happy to hear it, and heaves a sigh of relief that the other means of lessening the pangs of love is तदाश्रयिणी कथा only and not some other woman.

Urvaśī is pleased to hear the confession of the sincere love of the king for her, and says that her heart has now reaped the fruit of having left her and passed over to the king.

The Vidūṣaka makes a funny remark while comparing himself, so fond of food as he is, with the love-lorn king. He means to say, just as the king feels contented with the talk ahout Urvaśī, if she is not present in person, so also he a brahmin, when he does not get शिखरिणी and the delicious mangoes, though covetted for by him, comforts himself by only talking about and wishing for them.

शिखरिणी—acc. to रंगनाथ 'it is either the dish known as श्रीखण्ड or a preparation of ripe plantains mixed with sugar and spices.' (शिकरण in Marathi).

Shri Vaidya follows the other reading which is 'आम्। अहमपि प्रार्थयमानो यदा सिष्टहरिणीमांसभोजनं न लभे etc.।. But both the commentators are against this reading. Shri Vaidya quotes from the soliloquy of the Vidūṣaka, (Śāk. Act II) to prove his point. शूल्यमांसभूयिष्ठः आहारः भुज्यते. But this food is not represented as dear unto the Vidūṣaka. It is one of the grievances of the Vidūṣaka that he has to maintain on roasted meat as आपद्धर्म. He really relishes in मोदकखादिका which is made clear in the same Act of Śāk. It is rather strange, that Shri Pandit fastens the blame for this emendation on the modern Brāhmaṇas.

cf. " It is very natural that modern Brāhmaṇas should make Vidūṣaka more fond of the शिखरिणी than of vension, though in reality he only cares for the latter, and should have changed the reading accordingly." With the growing tendency for the non-vegeterian food in the modern Brahmins, the reading may suit well, but taking into consideration the peculiar character of the विदूषक as presented or described in the Sanskrit Dramas, it is better to take here a reference to the dainty dishes than to the roasted meat.

The king points out to the Vidūṣaka that the Vidūṣaka's wish is not beyond his reach. What the king wants to show is that the comparison of the wish of the Vidūṣaka with that of the king is quite impossible. For the king's wish is inaccessible while that of the Vidūṣaka is not so. The Vidūṣaka hopes that the king will also secure Urvaśī ere long. The king's words सखे एवं मन्ये are in fact connected with the verse that he sings then. But Chitralekhā immediately after the king's words सखे एवं मन्ये asks Urvaśī to listen to it, as she was not yet satisfied. What Chitralekhā means is that, the king was मनोरथलब्धप्रियासमागम upto now, and that he has not been interested in any other beloved, but is waiting for the union with his beloved Urvaśī, whom he wishes to secure soon.

The Vidūṣaka is desirous to know what the king was about to speak, beginning with the words सखे एवं मन्ये. 'Friend, I think that......'. The king takes some time to arrange his words then and Chitralekha's words शृणु असंतुष्टे शृणु have a scope in the meantime. After the Vidūṣaka's inquiry, the king continues to explain, in the next verse, how difficult it is for him to sustain life now.

Stanza No. 11. अयं तस्या रथक्षोभादंसेनासो etc.

The king's love for Urvaśī is so great that he considers that shoulder of his, pressed against hers owing to the jolt of the chariot to be the only blessed limb of his body. According to him the rest of his body is a load that the earth has to carry in vain (भुवो भारः।).

The king obviously refers to the incident in the first Act of this drama, with reference to the king's rescuing Urvaśī, from the clutches of the demon Keśin. The king had then said 'दत्तफलो मे विषमावतारः।'. The verse brings out how the desire for union is quite intense in the mind of the king.

Then follows the dialogue between Chitralekhā and Urvaśī, who are over-hearing the king's words. Chitralekhā asks Urvaśī not to delay any more as the doubts are all cleared. But Urvaśī forgetting that she is invisible to the king on account of the Tiraskariṇī charm, expresses her wonder and sorrow, as the king seems to be indifferent to her even though she stands before him. (षष्ठी च अनादरे). cf. अग्रतोऽपि मम गतायाः etc. According to her, the king should have welcomed her with loving words, as she is standing before him. Chitralekhā brings it home to Urvaśī that as she has not withdrawn the Tiraskariṇī spell, she is not seen by the king and so her impatience and anger are groundless. The remark by Urvaśī finely indicates how the lovers are absent-minded, impatient, engrossed as they are in thinking about their love. अतित्वरिता–अधीरा।

This talk between the two friends serves another dranatic purpose. If Urvaśī would have presented herself the very moment, then the scene would have been upset by the arrival of the Queen, just when the lovers are exchanging some preliminary words. Urvaśī's entry is thus delayed. And the delay is made to appear natural.

From the talk behind the curtain the audience comes to know that the Queen is coming to that place, as settled before.

Urvaśī is sad to hear the annoucement, for it will not be possible for her to meet the king now in private. Her eagerness is unable to suffer any delay. But it is after all true that 'अहो विघ्नवत्यः प्रार्थितार्थसिद्धयः।' Śāk. The Vidūṣaka is also startled and it is interesting to hear, how he who is himself a talkative person, at this occasion asks the king to hold his tongue. The Vidūṣaka is afraid that the king may go on saying something about Urvaśī and then the Queen may overhear him, hence his request. The king also asks the Vidūṣaka to sit with an expression such as would not give a clue to the inward thoughts. The king fears that the very face of the Vidūṣaka may voice the secret.

Urvaśī once more reveals her absentmindedness. Frightened as she is by the arrival of the queen she is afraid whether the queen will see her and therefore consults Chitralekhā as to what can be done then. Chitralekhā reminds her as before that there is no reason to be nervous as they are invisible. Chitralekhā then sees the Queen coming over there; and draws the conclusion that the Queen will not wait there for a long time, as she has put on a dress which indicates that she was fasting and observing a vow. These words of Chitralekhā serve a double purpose. Urvaśī who has become nervous is encouraged and the future event is also hinted at.

Then enters the Queen, with attendants carrying the materials of worship in their hands. Just when she is approaching the king, she addresses Nipunikā, telling her how the divine moon appears all the more charming in conjunction with Rohiṇī.

मृगलान्छनः—(1) ‘ spotted like a deer ’ or
(2) मृगं लांछनं चिन्हं यस्य ।
cf. अंकाधिरोपितमृगः चंद्रमा मृगलांछनः । शिशुपाल. II–53.

Nipuṇikā is clever enough to pick up the meaning and praises the Queen, by saying that the king also with Her Majesty by his side, is particularly charming.

देवी—the Queen duly coronated as such.
cf. अभिषिक्ता तु राज्ञासौ देवीत्यन्या तु भोगिनी ।
भट्टिनीत्यपरैरन्या नीचैर्गोस्वामिनीति सा । ‘ शब्दार्णवे ।’

The Vidūṣaka also feels that the Queen looks very charming to his eyes at that time. There are now three groups standing on the stage. Chitralekhā and Urvaśī who are invisible and whose talk therefore is meant for the audience only, the Queen with her retinue approaching the king and the king with his friend the Vidūṣaka. The talk of the Vidūṣaka at this stage is to be heard by the king only and of course by the audience. The Vidūṣaka's reasons for ‘ देव्याः शुभदर्शनत्व ’ to his eyes are the following. The first one which is humorous and is quite in keeping with his usual wit, is that the Queen is going to give him a present of sweets (स्वस्तिवायन). Thus the selfish interest makes him feel so. The second reason is more important, and helps to suggest the future event.

According to the Vidūṣaka the Queen is coming there to make amends for the disregard shown by her, with reference to the king's prostration, having given up anger, under the pretext of the observance of a vow.

The king replies with a smile that both the things are possible. But the latter statement appeals to the king more. He explains why he says so, in the verse.

Stanza No. 12. सितांशुका मङ्गलमात्रभूषणा etc.

Chitralekhā has already referred to the dress of the Queen. The king describes the same in this following verse.

The Queen is dressed in white (सिताशुंका). She has put on auspicious ornaments (such as the red mark on the fore-head, saffron applied to arms, a wreath of glass-beads round the neck, nose ring, bracelets, the मंगलसूत्रम् । etc.) only. She has her curls decked with the sprouts of the holy Dūrvā grass. The king feels that the Queen is pleased with him, as she has abandoned her haughtiness under the prefext of the vow. पवित्रदूर्वाङ्कुर etc. पवित्रैः दूवाङ्कुरैः लाञ्छिताः अविकृताः.

अलकाः यस्याः सा।—'The blades of Dūrvā grass, which are held sacred by the Hindus, are placed in their hair by women, when observing a vow.'

Here the first three lines serve as the poetic cause of the inference drawn in the last line. Therefore there is काव्यलिङ्ग.

The figure समुच्चय अलङ्कार can also be explained as follows : Even though one reason like सितांशुकपरिधान was sufficient: to indicate व्रतचारित्व, the other two मङ्गलमायभूषणत्व and पवित्रदूर्वाङ्कुरलाञ्छितालकत्व are also mentioned.

" समुच्चयोयमेकस्मिन् सति कार्यस्य साधके।
खलेकपोतिकान्यायात्तत्करः स्यात्परोऽपि चेत्। "

When the king receives the Queen addressing her as 'Devi', Urvaśī feels that it is quite proper indeed that Auśīnarī is greeted with that title. Urvaśī compares the Queen to Śachī (the wife of Indra) and says that the Queen is not a whit inferior to Śachī in point of personal beauty or splendour. Chitralekhā appreciates this remark by Urvaśī as it is said nobly and without jealousy. This remark elevates Urvaśī in the eyes of the audience. cf. 'अनेन नायिकायाः दाक्षिण्यं उदारता च सूच्यते।' Surendra.

The Queen tells the King that she wishes to fulfil a particular vow in the presence of the King. She, therefore, requests the King to bear with her for a while. She knows that the king is constantly brooding about Urvaśī. This visit of the queen would break the continuity of the king's day-dreams about his new sweet-heart but as the vow requires that the queen should perform the fulfilment of the same in the presence of the king, she has to trouble him for a while.

Thus the request even though outwardly quite innocent is inwardly a sarcastic one. The king is intelligent enough to read the mind of the Queen and, therefore, emphatically says that it is not an obstruction but a favour indeed done to him by the Queen. The Vidūṣaka wishes that such obstructions, accompanied by presents be frequent. The remark of the Vidūṣaka is intended to create laughter. The king pretends that he is interested in the Queen's vow and wishes to know what vow the Queen is observing. The stage-direction 'देवी निपुणिकामुखं अवेक्षते ।'.—The queen looks towards Nipuṇikā—suggests that the Queen asks Nipuṇikā to give a suitable reply. For the vow is coined by them as a pretext to appease the king. The shrewd maid gives a quick reply that the vow is called प्रियानुप्रसादन (the reconciliation with the husband). The king, true to his character as a दक्षिण lover begins to please the Queen by his polished words. He thinks that such a vow was unnecessary in that case. The verse that follows shows how clever the king is, in his way of appeal.

'अनुप्रसादन is conciliating the husband after she is herself reeonciled, showing that she is not only no longer angry but that she is anxious to conciliate him'. (Pandit)

Stanza No. 13. अनेन कल्याणि मृणालकोमलं etc.

The king means to say that the Queen is wasting her body, as delicate as a lotus stalk (मृणाल) in vain, by observing the vow. The king, being her bondman (दासजनः) is anxiously (उत्सुकः) seeking her favour (प्रसादं आकाङ्क्षति). As such there is no need of his protitiation by the Queen. The प्रियानुप्रसादनव्रत is therefore not required for the same. The master is not supposed to propitiate the servant but the servant is to please the master.

Act III—13

This verse brings out the great respect and estimation or respect of the king towards the Queen. Even though some part of the praise is said with दाक्षिण्य, the king is certainly moved by the nobility of the Queen and thus regards her. In मृणालकोमलं there is तद्धितगा उपमा.

The last part namely the king's being the Queen's bondman serves as a poetical cause of the first half namely, the wasting away of her body in vain by the Queen; therefore, the figure of sense काव्यलिङ्ग is also present. Both the उपमा and काव्यलिङ्ग are independent, therefore, the figure is संसृष्टिः।

Urvaśī is a little upset, her womanly nature taking possession of her now. She says that the king has a high regard for the queen. Chitralekhā who can see through the words of the king, encourages Urvaśī by telling her the worldly truth that gallants (नागरिकः) who have transferred their love to other ladies become all the more courteous (to their wedded wives).

नागरिकः ' (नगरे भवः a polite or courteous man) a gallant. Here it is used in the sense of 'A gallant', one who shows exaggerated attention to his first mistress while he is courting some one else.

The queen also understands the truth behind this praise and so smilingly says that it is really the excellence of the vow that she is observing, which has made the king think in this way. The Vidūṣaka requests the king to drop the topic as it is not wise to run counter to (प्रत्याचरितुम्) a good statement (सुभाषित). The Vidūṣaka does not wish that, the king should contradict the statement of the Queen any more. The Queen then orders the girls to bring the materials of worship, so that she may worship the rays of the moon on the Maṇiharmya. When the offerings of sandal paste, flowers etc. are brought by the attendants, the Queen worships the moon-rays. Then the sweets are given away as presents, to the venerable Māṇavaka. The Vidūṣaka, highly pleased that he is, blesses the Queen, and wishes that the Queen's fast should bear manifold fruits. The Queen gesticulates worship of the king and bows with folded hands. The Queen's statement is indicative of her complete surrender. Calling the divine couple Rohinī and the Moon to bear witness, she propitiates her lord, and declares that from that day onwards she will certainly behave affectionately towards any woman whom the king woos, and, who on her part, longs for union with her lord.

Urvaśī is unable to know what the Queen means by these words, but her heart, however, is quite at ease on account of confidence. Chitralekhā assures Urvaśī that her union with her lover will now be free from obstacles, permitted that it is by the magnanimous (महानुभावा) lady, devoted to her husband (पतिव्रता). The Vidūṣaka in his witty remarks says aside, that the words of the Queen are similar to that of a fisherman, when he is foiled in his attempt of catching a fish saying that he shall secure religious merit, by allowing the fish to escape. The Vidūṣaka wants to say that the Queen is making a virtue out of necessity. She is really helpless and knows that she is unable to stop the king's new love-affairs. Therefore she wants to pose that she herself has kindly consented to it, with a noble heart. A woman sacrificing her hnsband for some another lady is not an ordinary thing.

Some read छिन्नहस्तः। पुरतो वध्ये पलायिते भणति 'गच्छ धर्मो भविष्यतीति।' Surendranāth in his explanation, follows the sense of 'छिन्नहस्तो मत्स्ये पलायिते निर्विण्णो धीवरो भणति etc.' and says 'वध्ये मत्स्ये पलायिते।'. But the reading वध्ये पलायिते appears to be less poetic and convincing. Whereas the illustration of a fisherman who is unable to catch a fish who has escaped the net, saying that the escape of the fish will secure religious merit for him due to जीवदया is more convincing and charming one. धीवरः दधाति मत्स्यान् from धा + वर a fisherman.

Even though the Vidūṣaka holds this opinion about the Queen's words, he outwardly asks her 'भवति किं तादृशः प्रियः तत्रभवान्।' suggesting that looking to the readiness with which the Queen is ready to give the king away to another lady, it appears that the Queen does not truly love him. The Vidūṣaka thus teases the Queen by interpreting her permission as indicative of her little love for the king. The Queen is sorry to see that the foolish Vidūṣaka is construing the whole thing in quite a different and unpleasant manner. She wants the Vidūṣaka to know that she at the cost of her own happiness is trying to make the king happy, and asks the Vidūṣaka to judge for himself whether the king is dear to her or not.

Auśīnarī here rises above the ordinary human level of selfish thoughts. She shines all the more with her towering personality, sacrificing her own happiness for the sake of her Lord. A Hindu wife worships her husband as a God.

cf. ' भर्तुर्विप्रकृतापि रोषणतया मा स्म प्रतीपं गमः।'

or ' कुरु प्रियसखीवृत्तिं सपत्नीजने ।' Śāk.

This is the advice given to an Indian girl at the time of marriage. The Queen follows it and is thus a noble and revered personality. Even though as per the witty remark of the Vidūṣaka, the Queen takes this stand, being helpless, still as compared to Irāvatī, there is a distinct advancement in the depiction of her character. मालविका's hand was offered by the Queen धारिणी in the same way. The Indian mythology speaks of a devoted wife who used to take her blind husband to a courtezan's house as per his wish. Her husband's happiness and joy was her own joy. This sscrificing attitude for each other is one of the fundamental teachings of our Indian culture. The Queen Auśīnarī if she would have so desired, would have opposed the king, and then the drama would have presented love-intrigues later on. But the sudden consent to the love-affairs of the king gives a sweet shock to the expectations of the audience. The king also admires this attitude of the Queen and the soft corner for her in the king's mind is thus preserved. The king when he hears the Queen's statement pleads himself innocent and tells her that she is his mistress and has the power to deal with him any way she likes. This request forms the contents of the next verse.

Stanza No. 14. दातुं वा प्रभवसि etc.

The king says that the Queen has the power to hand him over to another woman or hold him in bondage. But, he is really not such, as she suspects him to be.

The Queen can see through all this flowery talk and so says that she does not worry whether he is really as she suspeets him to be or not. She has completed the प्रियानुप्रसादन व्रत as is prescribed, and so wishes to go away. The king pleads that if she goes away against the king's wish then he is not conciliated and therefore the vow will be in vain. The Queen in return says that she has to go away as per the rules of the vow only. Shri Pandit writes—"This speech would show that though Auśīnari was really reconciled ...... she has sufficient self-respect not to stay long where she was not most welcome ...... the passive and perhaps somewhat reproachful consent, given by her to the king making love to Urvaśī is regarded by the poet as sufficient to satisty the king's conscience and justify the rest of his proceedings." The Queen pleads in her reply that to stay with her husband now is to break some rules of the व्रत. "She has perhaps to worship her family-gods and to take her meals after the whole day's fast; so she asks the king not to tempt her to stay there."

Prof. Karmarkar explains the व्रत as संकष्टी चतुर्थी.

The Queen's departure was quite essential, to bring about the union of the hero and the heroine which is so much delayed.

When the Queen leaves the place, Urvaśī feels sorry to disturb the relations of a loving couple like that. She feels that the king is fondly attached to his wife, and so it is wise on her part to go away and not to see the king any more. But it is not easy to bring this into practice. She is unable to turn her heart away from him.

Chitralekhā fails to understand why Urvaśī should be so nervous and think of returning.

The king in the meanwhile returns to his seat and asks the Vidūṣaka if the Queen has gone far away or not. He wants to make sure whether it is now quite safe for himself to speak about Urvaśī. The Vidūṣaka tells him that there is no least fear now, so the king should tell him whatever he wishes. His further remark about the king shows his intelligence. He thinks that the Queen has, of her own accord, given him (the king) up, as a physician leaves an incurable patient.

The simile is also explained as follows. Just as a physician who knows that a particular patient is incurable, does not insist on the observing of पथ्य or diet but allows him to eat anything whatsoever, so the Queen knowing that 'स्वभावः दुरतिक्रमः ।' allows the king to love any woman he likes. Or just as a doctor does not take the responsibitity of a patient who is too serious and leaves him, similarly the Queen has left the king.

The king remembers Urvaśī at this time and so says "अपि नाम सा उर्वशी." 'Oh how I wish that Urvaśī......' but his statement is hurriedy completed by Urvaśī herself, of course not heard by the king, as "अद्य कृतार्था भवेत् । 'May be blessed to-day." This arrangement of the dialogue creates a good dramatic effect. It shows the over-eagerness of Urvaśī without adding any more words. The king desires that Urvaśī should come there that very moment, as a golden opportunity can be had for their union now. The king's desire is expressed in the following verse.

Stanza No. 15. 'गूढा नूपुरशब्दमात्रमपि मे etc.'

The king wishes that his beloved remaining invisible herself should at least let the jingling sound of her anklets fall upon his ears or she should stealthily come from behind and close his eyes with her lotus-like hands, or her friend should escort her perforee into his presence.

These are some of the delightful fancies of the king. Surprisingly similar fancies are entertained by a modern lover. All this shows Kālīdāsa's remarkable study of the psychology of young lovers.

The king beautifully pictures by his imagination Urvaśī descending to the palace and then moving slowly through nervousness, being brought perforce step by step, by her clever friend.

The king uses the adjective चतुर for her friend. For the friend, if she is clever, can understand how to act on such an occasion.

The playful nature of the young ladies is well referred to. According to Surendranāth the adjective गूढा indicates safety and further shows how the king is satisfied even by her appearance in invisible form, for the idea that she is nearby will gladden his mind. ‘साध्वसात्’ brings out her extreme delicacy. बलात् shows the लज्जातिशय ‘over-bashfulness’.

Urvaśī decides to fulfil the desire of the king expressed in the second line above and so goes behind the king and closes his eyes. Chitralekhā beckons to the Vidūṣaka not to disclose their arrival. The king however recognises her, when he feels the touch of her hands and says, ‘सखे नारप्यणोरुसंभवा सा इयं वरोरूः ।’. The Vidūṣaka asks him, as to how he could know her. The king's reply is full of the praise of his beloved. He says that there is nothing difficult in it. In the next verse he tells what distinct clues he had to recognise her.

Stanza No. 16. अङ्गमनङ्गक्लिष्टं सुखयेदन्या etc.

No other woman but Urvaśī would gladden his love-torn person, with the mere touch of her hand. The general observation also proves the same thing. A red lotus does not bloom up by the solar rays as it does with the luner ones.

The king compares himself to a night-lotus and thus suggests that his life is dependent upon her only, she being the moon, which makes body to experience a thrill (पुलक). Surendranāth who follows the reading अन्यत्कथामिव etc. explains the presence of the अतिशयोक्ति, अनुमान and वैधर्म्येण उपमागर्भितदृष्टान्तालङ्कार in this stanza. As per our reading, there is दृष्टान्त in the second line.

Urvaśī after this, takes off her hands and goes away a little and pronounces the salutations. The king welcomes her and seats her on the same seat as himself. Chitralekhā inquires whether the king is living in happiness to which the king cleverly replies that the happiness is just come to him. He refers to Urvaśī by this remark. Urvaśī pleads that the Queen has offered His Majesty to her, and, therefore, she has come in close contact with his body, like a loving wife (प्रणयवतीव). She says that she is, therefore, free from the fault of being wanton or officious (पुरोभागिनी).

पुरोभागिनी—forward, taking the first share or taking a share before it is due. Wilson following this translates, 'You cannot say I claimed a part in him, Before the night was granted to me'.

The Vidūṣaka who is present there and witnesses the growing attraction of the heavenly nymph and the king for each other, suggestively remarks "What here only the Sun has set on you". cf. 'कथमिहैव युवयोरस्तमितः सूर्यः।'.

There are differences of opinion as to how this remrrk is to be explained.

Some translate the sentence as "what, have you been here ever since evening ?" The Vidūṣaka is surprised to hear उर्वशी saying 'देव्या दत्तो महाराजः।' as, she was not present when the queen had uttered similar words allowing the king to follow his wish. So he infers that Urvaśī and Chitralekhā must have been there for a long time even though not visible to others, and must have heard and seen everything that had taken place. But as the meeting of the king and the Queen took place not at sun-set but at night, the word अस्तमितः is required to be taken loosely to mean 'for a long time'.

Others propose to take the sentence in its metaphorical sense. As per their view, the Vidūṣaka is indirectly commenting on the rather too much familiarity between the lovers even in the presence of others. Prof. Karmarkar accepts this view and we also feel that this is a better way of explaining the sentence. For the sense of इहैव is well brought out by explaining the sentence in this manner. 'The Vidūṣaka is quite capable of making such a funny and outspoken remark'.

For similar remarks by the Vidūṣaka cf. 'कृतं त्वया उपवनं तपोवनमिति पश्यामि।' or 'किं दृष्टमात्र एव तवाङ्कं समारोहति।' The words of उर्वशी–प्रणयवतीव शरीरसंपर्कं गतास्मि strengthen the possibility of such explanation. Thus it is a gentle rebuke of the Vidūṣaka who suggests that lovers are transgressing the limits of decorum, in the presence of others. Whatever is to be enjoyed in strict privacy should not be given a public demonstration. The sentence is, therefore, to be taken as an exclamation and not a question.

Some support Mr. Pandit's explanation i. e. 'Are you here for a long time ?' by referring to the conventional symbolical expression 'गतोऽस्तमर्कः' which indicates that the mention of sun-set gives the idea of अभिसरण, परस्वहरण and सदाचरण to जार, चौर and अनूचान (religious men) respectively, and they apply this to विदूषक's words 'अस्तमितः सूर्यः ।'. But उर्वशी is no more an अभिसारिका now as the king's new love affair is allowed by the queen. Both the explanations are equally convincing but we are inclined to take this as a gentle rebuke, for even as per the rules of नाट्यशास्त्र kissing, embracing etc. are not to be shown on the stage and hence the king is reminded of this संयम to be observed, appears more appropriate.

The king shows in the next verse how Urvaśī's argument is not true. He is clever enough to give her a retort.

Stanza No. 17. 'देव्या दत्त इति यदि etc.'

The king means to say, if Urvaśī touched his body because the queen has presented him to her, what about her robbing him of his heart without such a permission ?

Even though Urvaśī pleads the excuse of the permission of the Queen now, she had certainly not obtained her permission, while stealing away the king's heart. Urvaśī had formerly referred to the king as 'हृदयचौर' and now the king calls her so. He wants to tease Urvaśī and enjoy her reply thereof. This is another way of expressing his love, indicating that he does not possess his heart now, as it is already stolen by Urvaśī.

Chitralekhā admits that Urvaśī has no reply to make, and asks the king to listen to her request. The king is all attention. Chitralekhā has to wait upon the divine Sun in the hot season which follows the spring. She will, therefore, have to go away leaving her friend Urvaśī alone, in the company of the king. The king should behave in such a way as her friend Urvaśī may not pine for heaven.

Vidūṣaka's funny remark thereon must be provoking laughter. According to him, there is nothing special in heaven, so that one may pine for it.

There is nothing to eat and nothing to drink, only the fish are emulated by the untwinkling eyes. (अनिमिषैः नयनैः मीना र्विडम्ब्यन्ते ।)

अनिभिषैः—It is believed that the heavenly beings never shut their eyes, which are, therefore, unwinking like those of fishes.

" सुरमत्स्यावनिमिषौ " इति अमरसिंहः।

' The gods do not themselves eat or drink anything as they are called अग्निमुखाः. The fire accepts the offerings in the sacrifices and the gods are nourished indirectly by these offerings (हव्यव्याह) is the name of fire !'

What the Vidūṣaka really wants to suggest is that Urvaśī will feel this earth to be superior to the heaven, because of the presence of the king Purūravas whom she loves ardently.

cf. यद् यस्य रोचते तत् तस्य मधुरं भवति।

The king's reply is contained in the next verse.

Stanza No. 18. अनिर्देश्यसुखः स्वर्गः। etc.

The king Purūravas is practical enough to accept that it is not possible to make one forget the heaven which is full of indescribable pleasures. The only thing that can be said on his behalf with certainty is that Purūravas, not accessible to any other woman, would be Urvaśī's slave.

Chitralekhā feels relieved by this promise given by the king and asks Urvaśī to permit her to leave without feeling nervous. Urvaśī embraces Chitralekhā and requests her not to forget her. Chitralekhā smilingly retorts that such a request should in fact be made to Urvaśī as she is united with her lover and so is likely to forget Chitralekhā.

The Vidūṣaka congratulates the king on the fulfilment of his cherished desire. The king remarks that, it is indeed the height of his prosperity if इयं तावदृद्धिर्मम्। and explains in the next verse why he says so.

Stanza No. 19. सामन्तमौलिमणिरञ्जित। etc.

The king did not consider himself to be so much blessed (कृतार्थं) even when he secured the sovereignty of the whole world (अवनेः प्रभुत्वम्), marked by the edicts शासनाङ्कम् coloured (रञ्जित) with the jewels (मणि) in the coronets of the vassals or feudatory princes (सामन्तमौलि), and the insignia of which was that one Royal Umbrella (एकातपत्रम्), as he is to-day, when he has become अधिगाय the loving servant (कान्तं आज्ञाकरत्वम्) of the feet of Urvaśī (अंस्याः चरणयोः।)

As the acquisition of Urvaśī is described to be superior to the obtaining of the overlordship of the whole world, there is व्यतिरेक अलङ्कार. Surendranāth explains तुल्ययोगिता also as both the राज्यसौख्य and उर्वशीलाभसौख्य are प्रस्तुत and they have a connection with one act of acquision. There is माधुर्य in the second half.

Urvaśī thereupon says that she has not the ability to say sweeter things than that she suggests that the king has said the sweetest thing. ' The king's expression is so beautiful that she can't find one superior to it. She knows no words to sufficiently thank the king. The idea is that kindness should be reciprocated by a greater kindness, and since she is unable to do so, she chooses not to give any reply at all.'

The king then holds Urvaśī by the hand and says that it is a great wonder that the attainment of one's cherished desires produces contrary effects. He explains his statement in the verse to follow.

Stanza No. 20. पादास्त एव शशिनः etc.

The very same lunar rays, (which formerly tormented him) are now pleasing to his person, the very shafts of Madana have now become favourable to him. When united with that beautiful lady, whatever was unwelcome upto now as though through mental suffering (संरम्भरूक्षमिव) has now become pleasant to him.

Urvaśī says that she has offended the king by taking a long time to come. She begs pardon for having made the king suffer the pangs of separation for a long time.

The king replies that she should not think thus. Why the king is not ready to blame her can be known from his argument in the following verse.

Stanza No. 21. ‘यदेवोपनतं दुःखात् सुखम् तद् रसवत्तरम्।
निर्वाणाय तरुच्छाया तप्तस्य हि विशेषतः।’

‘Happiness that comes to one after he has gone through misery, is all the more delghtful, for the shade of a tree is particularly refreshing to him who is oppressed by heat.’ This is a fine illustration (दृष्टान्त).

‘Whatever is easily gained is easily lost.’ The king means to say that Urvaśī’s delay has added a greater charm, in their union at this time.

निर्वाण—As per the Buddhist philosophy निर्वाण means the final emancipation, or ‘summum bonum’. Here it is used in the sense of complete happiness, relief or satisfaction.

Stanza No. 22. अनुपनतमनोरथस्य पूर्वं etc.

The king says the watches of night appeared to him to be long-drawn hundredfold formerly when his desires were not fulfilled. He further desires that he will consider himself to be the most blessed person if the watches of night similarly extend in her company.

Nights are too long when one is in sorrow or in separation from his beloved, but they appear too short when one is in the company of the beloved.

Here ends the third Act. The audience is already informed that Urvaśī is to stay with the king only until the king sees the face of a son. ‘Will the lovers be separated then ?’ is a question that retains the curiosity of the audience, for witnessing the further Acts. Just as at the end of the Śākuntalam, so even in this drama at the end of this Act, the aim of the drama being apparently achieved in the union of the lovers, the drama seems to end here only.

A RESUME' OF THE ACT III

The Miśra-Viṣkambhaka at the beginning of this Act informs through the conversation between the two students of Bharata, how Urvaśī playing the role of Laxmī, inadvertently replies that her mind is set 'On Purūravas' though she should have said, 'On Puruṣottama', and is, therefore, cursed by the divine preceptor. This प्रमादस्खलित is caused on account of her mind being so much engrossed in thoughts about the king Purūravas. A love so much advanced does not allow the lovers to think of anything else. Thus the event is linked up with the second Act. Besides out of the two obstacles in the path of union, the one that Urvaśī being a divine nymph, her union with a mortal king is difficult to take place, is removed now. Urvaśī has no place in heaven as per the curse of Bharata. This helps the proceedings of the present Act. The dramatist has sown the seeds for the future events too. Urvaśī is given a counter-curse by Indra, allowing her, to stay with Purūravas, till the king sees the face of an offspring, born to him of her. This is one of the changes introduced by the poet in the original story. This counter-curse creates a possibility that Urvaśī may suffer the separation from the king once more, even though she is united with him in this Act.

The curse-motive is quite a speciality of Kālidāsa. His heroes as well as heroines suffer on account of some curse or the other.

There is a prophesy about Malavikā that she will suffer slavery for one year and then she will be united with a worthy husband. The king Dilīpa also suffers and is childless due to the curse of the divine cow (कामधेनु). It is again the curse of the master Kubera that makes the Yakṣa suffer the separation from his beloved for one year as is shown in the 'मेघदूतम्।' cf. 'शापेनास्तंगमितमहिमा वर्षभोग्येण भर्तुः।'.

The curse of Durvasas, with reference to Śakuntalā compares quite well with the present curse. Śakuntalā is already united with the king Duṣyanta and when she is thinking about him, when he has returned to his capital, giving her a promise that he would send his men to take her to his harem, Śakuntalā fails to receive the guest the शीघ्रकोपः महर्षिदुर्वासस्. She was entrusted with the duty of receiving guests by the sage Kaṇva in his absence. She swerves from the path of duty, love predominating her and making her absent-minded. She was, therefore, cursed that the king Duṣyanta would not remember her. Thus even though there was no tie possibly to be had in the theme thenceforward, this curse creates it.

Urvaśī has also failed in discharging her duty and so receives the curse. But in this case the curse proves to be a boon in disguise, for Urvaśī was too ready to go down to the earth. She had no more interest in heaven. Otherwise for a heavenly damsel it was certainly a thing of sorrow to be degraded to the earth.

The curse of Durvasas too is shown to be a kind of boon in disguise by Rabindranāth Tagore, who says that but for the curse Śakuntalā would have been an ordinary wife, one amongst the many in the harem of the king Duṣyanta.

The main scene of this Act describes events, which remove the other obstruction in the path of lovers. The Queen Auśīnarī surrenders herself and her opposition that was expected to hinder the progress of love between the king and Urvaśī is thus removed. The scene also brings out the characteristics of a पतिव्रता 'a devoted wife', who is ready to sacrifice her own happiness for the sake of her Lord. Under the pretext of प्रियानुप्रसादन व्रत, the Queen reconciliates herself with the king, and gives her permission for the new love-affair which she has already come to know. Even Urvaśī is also impressed by this noble personality of the Queen and once thinks of not disturbing the relations of such a loving wife with her husband. But Urvaśī herself is helpless, affected by the sentiment of love as she is. The double-personality of the courteous (दक्षिण) king is well portrayed. The depiction of the eagerness of the tormented lovers for the union is well brought out. There is not any expressed mention of any type of marriage contracted between the king and Urvaśī, before their union, as it is done in the शाकुन्तलम् where the king and Śakuntalā resort to the गान्धर्व type of marriage. Of course, as this union is also taking place by mutual consent, at the most we will have to assume that it is also the गांधर्व type of marriage. Perhaps the marriage of a divine nymph with a mortal king was a thing quite uncommon indeed! Besides as Urvaśī is a courtezan, she, it seems, does not take any objection to such a union, without the marriage ceremony.

One more point with reference to this all that has been suggested by Prof. Kangle is noteworthy. When Chitralekhā departs, the king seems to take it for granted that Urvaśī is going to stay with him permanently. Taking into account that Urvaśī is dependent, as per the previous experience, the king should have naturally inquired as to how Urvaśī is made free, and how long she will stay with him. But in that case, the curse and the counter-curse would have been known by the king and the charm and ecstasy of the present union would have suffered. That is why perhaps the poet has not presented the scene in this manner.

The dramatist has also avoided the temptation of presenting the love-scene, so as to cross the limits of decorum and thus the hero and the heroine are not granted complete privacy also. Cf. युवयोः इहैव अस्तमितः सूर्यः।. The other situations are not so very striking but conventional. This Act may not appeal and be as delightful as the previous one.

There is not any kind of conflict in this Act and the theme is not complicated. Both the second and the third Act have a great resemblance with reference to the arrangement of the events.

In both the Acts, the king and the Vidūṣaka enter the stage first, then follows a conversation between Urvaśī and Chitralekhā and then the entry of the Queen. The only difference is that Urvaśī does not depart before the arrival of the Queen as it happens in the second Act, but waits there only in her invisible character and so obtains some idea about the Queen's nature. In both the Acts, the king is described as hopefully seated before the arrival of Urvaśī. This repetition of the arrangement should have been avoided, according to Prof. Kangle.

The story virtually appears to have come to an end, when the union between the hero and the heroine takes place. The only curiosity, to know as to what will happen about Urvaśī's returning to the heaven as per the counter-curse of Indra, anyhow sustains the interest in the theme.

This Act technically serves the purpose of नियताप्ति, 'attainment through the removal of obstacles'.

Galava, though a student of philosophy, having a sympathy for the love-lorn Urvaśī, delighted to hear about the counter-curse; *Pallava* lucky enough to have an opportunity to witness the divine play and then describing the account thereof in a manner so as to raise the curiosity of Gālava, conscious of his duty to the preceptor; *the Chamberlain* complaining about his old-age and fed up with his office of looking after the harem, having an observation of the natural scenery around, an elderly person entrusted by the Queen for informing the king to come to the Maṇiharmya palace for the fulfilment of her vow: *the king Purūravas* all along thinking of Urvaśī, his sweet-heart but gallant enough to fulfil the Queen's desire, impatient for union with his beloved, suffering from all the conventional things which trouble a lover in separation, clever in talking honeyed words, pleading himself innocent upto the end, desirous of love-sports with Urvaśī, intelligent enough to retort to Urvaśī that she had stolen his heart without the Queen's permission, practical enough to accept that nothing can compete heavenly pleasures, quite skilled in winning over the beloved by his tempting and hypnotising talk, giving a bold promise that he will not be devoted to any other woman but Urvaśī; *the heroine* Urvaśī, jealous but unblinded by rivalry, going to see her lover as an Abhisārikā actuated by Love, timidly suspicious of the sincerity of the king Purūravas but completely given to him, feeling relieved when she hears the confession of the king about his pining for Urvaśī, appreciating the merits of the Queen, once even sympathising with her but helpless to withdraw her mind, now feeling nervous mistaking the apparent confessions of devotion to the Queen by the king, now delighted to know that her guess is wrong, pleading herself as not being a Purobhāginī and boldly enjoying the contact with the body of her lover, requesting to be excused for delay she had caused in the union; *Chitralekhā* the clever and affectionate friend of Urvaśī, sometimes mischievous while teasing Urvaśī (अपि नामाहं पुरूरवा भवेयम्।), frightening her later on by using words that can be doubly explained (cf. मनोरथलब्धप्रियासमागमसुखमनुभवन् उपभोगक्षमे अवकाशे तिष्ठति।), intelligent enough to judge from the Queen's dress that, the Queen would not wait there for a long time, sporting enough to congratulate Urvaśī for not being jealous, shrewdly seeing through the coaxing words used by the king with reference to the Queen, (अन्यसंक्रान्तप्रेमाणो नागरिका अधिकं दक्षिणा भवन्ति।), encouraging Urvaśī with the hopes of union knowing full well the nature of the Queen who is a पतिव्रता, playful in inquiring of the king as to how he feels when he seats Urvaśī on the same seat as himself, leaving the Maṇiharmya palace under the excuse of waiting upon the divine sun for allowing the lovers the required privacy, reminding us of Priyamvadā from the Śakuntalam; and *the Queen Auśīnari*, combining into herself the qualities of a भार्या and पतिव्रता, a representative of the ideal Hindu housewife sacrificing her own joys for those of her husband, identifying herself with her Lord, treating his sorrows and pleasures as her own, even though feeling jealous at first knowing the love-affair of her husband and also rejecting his prostrations quite in keeping with a woman's wounded feelings but later on regaining संयम, feeling reconciled trying to appease the king under the guise of the प्रियानुप्रसादन, all along feeling that she sins not but is sinned against, criticised by the Vidūṣaka as making a virtue out of necessity, revealing her utmost love for the king by the very sacrifice she does by allowing the king to proceed with his new love affair, without much ado, surprising the king and the andience with that solemn declaration of the voluntary withdrawal, rising to the height of self-denial, shining with nobility after the suffering of the pangs of repentance, finally going away under the pretext of the rules of the vow showing that she has the self-respect in not waiting at a place where she is not desired and fading into the background only to be once mentioned by Urvaśī in the fifth Act; *the Vidūṣaka* serving as a relief for the tragic tension, creating laughter by his fun pure and simple, mocking at heaven where nothing is eaten and nothing is drunk and shrewp enough to see through the Queen's self-surrender and commenting her with the remark 'छिन्नहस्तो मत्स्ये पलायिते निर्विण्णो धीवरो भणति धर्मो मे भविष्यति।', having a good knowledge of the working of the human mind and thus saying that the Queen acted like a physician leaving an incurable patient, and serving as a friendly check for the public demonstration of the love-dalliances of the lovers with the words 'कथमिहैव युवयोरस्तमितः सूर्यः'—all these characters are as if endowed with a living personality, representatives of that peculiar romantic age, impress the andience with all their merits and demerits.

About Auśīnarī who figures so prominently in this Act, Prof. S. Ramachandra Rao writes, "The voluntary effort on the part of Auśīnarī to allow her husband to marry Urvaśī is a distinct improvement upon Dhariṇi. If, therefore, Kālidasa developed the concept of a भार्या in the मालविकाग्निमित्रम्, he was developing the concept of a पतिव्रता in the Second drama—Vikramorvaśīyam. If it is granted that the theme of the विक्रमोर्वशीयम् is the 'पातिव्रत्य' of Auśīnarī then who else other than the dignified daughter of Kāśiraja could be the real heroine of the play ?

It has always been the Indian view that the respect bestowed by a husband upon the woman of his choice is the true test of his sincere love for her. This regard is the psychological change which comes over a husband towards the object of his adoration upon witnessing her many acts of devotion and sacrifice.

Not that there is no feeling of affection for the wife at this stage of admiration, indeed this regard is merely a deepened state of love. For instance, while the kings of the early plays are ever eager to taste the fresh beauty of Mālavikā or Urvaśī, they are at the same time conscious of all the sacrifices which the two elder Queens are willingly making to give them happiness. Naturally their love deepens into admiration and regard. This is a state devoid of all sense of carnality, a state where there is the appreciation of nobility and the consequent deepening of affection. It is this special feature in the relationship between the husband and the wife in an Indian household that Kālidāsa portrays faithfully in the dramas."—The Heroines of the Plays of Kalidāsa, pages 4 and 5.

Even though we disagree to grant that the Queen Auśīnarī is the heroine of the drama, we fully agree with the other remarks stated above. According to us Urvaśī is the heroine of the play, whatever may be her merits and demerits. This is fully discussed in our introduction.

This Act is attractive on account of the 'scenic grandeur' that is shown on the stage. The scene of the king's entry with the attendants having torches in their hands or the pleasant description of the moon about to rise (III-6), the appearance of the marble palace with steps resembling the waves of the Ganges, Urvaśī in her अभिसारिका's dress, the Queen's attire in keeping with her vow (III-12) are some of the illustrations thereof.

The कञ्चुकी's words 'स्त्रीषु कष्टोऽधिकारः', the king's remark 'अभिव्यक्तायां चन्द्रिकायां किं दीपिकापौनरुक्त्येन', the description of how the feeling of love suffering obstruction grows hundredfold in the expression, विघ्नितसमागमसुखो मनसिशयः शतगुणी भवति।, the remark of the Vidūṣaka, छिन्नहस्तो मत्स्ये पलायिते etc., the exact description of the reactions on the mind of a lover on obtaining a desired object as expression 'अहो विरुद्धसंवर्धन ईप्सितलाभो नाम।' are some of the Subhaṣitas beautifying the third Act.

The verse उत्कीर्णा इव वासयष्टिषु presenting a beautiful description of the (st. 2) view of the royal palace in the evening, the stanza (3) परिजनवनिता etc. depicting the king as a moving mountain with the tall blossoming Karshikāra trees along its slopes, the verse 15, गुढा नूपुरशब्दमात्रमपि etc. voicing the romantic desires of the king about his beloved Urvaśī, the verse (19) सामन्तमौलिमणि etc. showing how the king cousiders उर्वशीसमागमलाभ superior even to the राज्यसुखलाभ, the last verse अनुपनतमनोरथं etc. in which the king hopes against hope if the night of union which otherwise flies so quickly will prolong like the one in separation—add to the literary beauty of this Act.

ACT IV

Act IV

The interlude or प्रवेशक at the beginning of this act is presented in the form of a dialogue between चित्रलेखा and सहजन्या. The audience is informed in the third act how, चित्रलेखा has to go away to wait upon the Sun, as per her turn, bidding adieu to उर्वशी untied with her lover, the king पुरूरवस्. While चित्रलेखा is thus doing her duty; one day she is detected to be uneasy by the nymph सहजन्या who requests चित्रलेखा to tell her the cause of her grief and expresses that she would like to share her sorrow. चित्रलेखा says that she is anxious about उर्वशी. सहजन्या asks her to proceed further, with the explanation, as she is fully aware of the mutual friendship between उर्वशी and चित्रलेखा. चित्रलेखा then informs her, how. while lost in contemplation (प्रणिधान) to ascertain as to how उर्वशी was faring all those days, she has come to know of a great calamity. सहजन्या anxiously inquires what it is like. चित्रलेखा continues with her reply. It so happened that उर्वंशी repaired to the गन्धमादक forest for Honey-moon taking with her, the king पुरूरवस् who had entrusted the responsibilities of the government to his ministers. सहजन्या remarks that the enjoyment which is had in places like that is really worth the name. चित्रलेखा knew, how उर्वशी got angry with the king at that place, because the royal sage gazed for a long time at a विद्याधर girl named उदयवती, who was playing on the sandy bank of the Ganges by raising hillocks of sand. सहजन्या says it is quite possible that उर्वंशी got angry as 'intense love is indeed intolerant.' चित्रलेखा was really shocked to know about the thing that happened after that. उर्वंशी not accepting the apologies of her husband and with her mind stupified on account of the curse of the preceptor, entered the forest dedicated to Kumara कार्तिकेय, prohibited for women. No sooner did she enter the forest than she was transformed in to a creeper, standing on the boundary of the forest. सहजन्या says, that Destiny can bring anything under its influence. She is sorry, that such a great calamity should overtake that sort of attachment. सहजन्या is desirious to know the mental condition of the king after that event.

The conversation up to this stage has furnished the information about the events that have taken place after those of the third act were over. The answer given by चित्रलेखा about the king's mental condition, informs the audience about the things to happen in future. It also prepares the background for the main-scene of the present act.

चित्रलेखा tells सहजन्या how the king is passing days and nights in the very forest searching for his beloved, and that he will be subject to a great misfortune, by the appearance of clouds that cause uneasiness even to those who are happy. (निवृत्तानाम् अपि उत्कण्ठाकारिणा मेघोदयेन).

सहजन्या hopes that noble forms like the king, are not doomed to suffer misery for long, and further wishes that some means or the other will certainly turn up, for the reunion, brought about by somebody's favour. Both the nymphs then go away to wait upon the Sun, who is about to rise then. The hope expressed by सहजन्या hints at the future event of reunion of the two lovers by acquisition of the संगमनीय gem by the king पुरूरवस्.

रंगनाथ followed by सुरेंद्रनाथ has given the text differently. According to them it is चित्रलेखा who when asked by सहजन्या what the way out of that can be, says. " गौरीचरणरागसम्भवं संगममणिं वर्जयित्वा कुतोऽस्ति समागमोपाय: ।" But informing the exact nature of the means of reunion will certainly make it less effective later on. In the शाकुन्तलम् also the poet has not given the exact clue of the means of reunion of दुष्यंत, शकुंतला and their son, with the help of the अपराजिता herb used as रक्षाकरण्डक. Besides according to their reading the next speech of सहजन्या appears to be not consistent, for she says 'तदवश्यं कोऽप्यनुग्रहनिमित्तभूत: समागमोपायो भविष्यतीति तर्कयामि ।' If the उपाय has been already suggested by चित्रलेखा then where is the need of this remark?

रंगनाथ reads at the beginning of this प्रवेशक, the two verses पिअसहीविओअविमणा etc. and " सहअरिदुक्खालिद्धअं ...... etc. before the conversation between सहजन्या and चित्रलेखा. Similarly, after चित्रलेखा describes the uneasy condition of the king because of the sudden loss of उर्वशी, they have in the text a जम्भालिका song -सहअरीदुक्खालिद्धअं—अविरलवाहजलोल्लअं etc. and at the end of the प्रवेशक, the verse in खण्डधारा - चिन्तादुमिअ माणिसिआ etc.

We have given these four verses in appendix No. 1 and feel that these are later additions to the original text of the drama.

म्लायमानशतपत्रस्येव मुखस्य च्छाया हृदयस्य विमनस्कतां सूचयति । This is a fine simile comparing the anxious face of चित्रलेखा to a withering lotus. The simile, brings out the agitated and anxious condition of चित्रलेखा as reflected on her face. The face is the mirror, which reflects the sentiments, contained in the innermost recesses of the heart.

विमनस्का-विगतं मनः यस्याः सा । uneasy in mind म्लायमान—is an irregular form in as much as the root म्लै is परस्मैपद only. (withering).

शतपत्र-शतं पत्राणि अस्य इति, having hundred petals.—a lotus.

छाया—complexion or appearance.

समदुःखा भवितुमिच्छामि ।—a similar sentence from शाकुन्तलम्. is, स्निग्धजनसंनिभक्तं हि दुःखं सह्यवेदनं भवति । सूर्यस्य पादमूलोपस्थानं- About this service to the Lord Sun—cf. गन्धर्वास्तं प्रगायन्ति नृत्यन्त्यप्सरसोग्र ।: । भाग० XII. 11-47 वार —'regular return of a recurring event' appointed time of service.

चित्रलेखा has to wait upon the Sun in summer. As per the भागवत Purana the nymphs who are to wait upon the

Sun at this period of the year are मेनका and रम्भा, whereas according to the कूर्म पुराण they are मेनका and सहजन्या. But as मेनका, रंभा and सहजन्या are distinctly mentioned in the drama, उर्वशी can not be identical with any one of these. It appears that the poet कालिदास has taken the Puranic idea that the nymphs have to wait upon the Sun by turns. He is not particular about the details. The poet uses the idea for sending चित्रलेखा away from उर्वशी. The पुराणाऽ mention the twelve nymphs who have to serve the Sun each month beginning from चैत्र–

' कृतस्थल्यप्सरोवर्या तथान्या पुंजकस्थली । मेनका सहजन्या च प्रम्लोचा च द्विजोत्तमा: अनुम्लोचा कृताची च विश्वाची चोर्वशी तथा । अन्या च पूर्वचित्ति: स्यात् अन्या चैव तिलोत्तमा । रंभा चेति द्विजश्रेष्ठा: तथैवाप्सरस: स्मृता : '

प्रणिधान–' Meditation in which attention is fixed upon one object. प्रणिधा to fix upon.) cf. sak. अस्ति मे विभव: प्रणिधानेन सर्वं परिज्ञातुम् । said by सानुमती.

अत्याहितम्– a great mishap. अत्याहितं महाभीति:। अत्यंतं आधीयते तन्निवारणार्थं मनोदीधते यास्मिन् । Sereiousy taken to heart.
आर्य न किमपि अत्याहितम् । इयं नौ प्रियसखी मधुकरेणाभिभूयमाना कातरीभूता ।। ' S'ak

अमात्येषु निवेशितराज्यभारम्—Similar idea in

' तेन धूर्जंबतो गुर्वी सचिवेषु निचिक्षिपे । गन्धमादनवन– (Lit. intoxicating with fragrance) Raghu. I.34

The forest on the mountain गन्धमादन. कालीदास describes शिव and उमा resorting to this very Forest for love sports. गन्धमादनं नाम हिमवत्पुरस्यौषधिप्रस्थस्योपवनम् । also ' कैलास: कनकाद्रिश्च मन्दरो गन्धमादन: । क्रीडार्थं निर्मिता: शंभो: देवै: क्रीडाद्रयोऽभवन् । ' शंभु रहस्ये । ' यस्य चोपवनं बाह्यं सुरभिर्गन्धमादन: कुमार VI 60 (काट.) Wilson dds the following note on the word गन्धमादन ' This is one of the four boundary mountains enclosing the central region of the world Called इलावृत्त in which the golden mountain of of the Gods or मेरु is situated. The पुराणा's are rather at variance as to its position. According to वायु Purana it lies on the West, connecting नील आणि निषध, The North and South ranges. The विष्णु पुराण places it on the south, the western mountain being there called विपुल. It has however a गंधमादन to the west amongst the projected branches or filaments of Meru. The भागवत places it on the east of Meru. The महाभारत agrees with the वायुपुराण. The पद्म पुराण is at Variance with itself, and places it in one passage on west, and in the another describes it as on the East. Acc. to this पुराण कुबेर resides on it with the अप्सराऽ, गंधर्वऽ, राक्षसऽसऽ. The river सीता alighting on its top, then descends to the भद्राध-वर्ष and flows to the Eastern sea

cf ' मन्दाकिनी-मन्दं अंकितुं गमनं शीलं अस्याः इति । '

This is one arm of the Ganges in one of the valleys of the Himalayas. This river is the heavenly counterpart of the Ganges.

cf मंदाकिनी वियद्गङ्गा स्वर्णदी ।

cf मंदाकिनी सैकत वेदिकाभिः सा कन्दुकैः कृत्रिमपुत्रकैश्च । रेमे मुहुर्मध्यगता सखीनां क्रीडारसे निर्विशतापि बाल्ये । Kum. I 29.

or अन्वेष्टव्यैः कनकसिकता मुष्टिनिक्षेपगुढैः । संक्रीडन्ते मणिभिरमरप्रार्थिता यत्र कन्याः । Me. II 4.

पुलिन sand bank.

सिकता पर्वकेलि-Raising artificial heaps of sand is a favourite game of children.

निध्याता-नि + ध्यै to look steadfastly or intently at.

विद्याधर ' A class of gods, or some spirits attending upon the gods. देवानुयायी विद्यायाः गुटिकाञ्जनादिकायाः धरः । ' lit. holding magic-knowledge.

उर्वशी got angry because the king was intently looking at उदयावती, a विद्याधरः girl With this we can easily compare the noble queen औशीनरी who patiently sacrifices her happiness for her lord. दुरारूढ: खलु प्रणय: असहनं: । for a similar thought of प्रकृष्टस्य प्रेम्ण: स्खलितमविषह्यं हि भवति ।

कुमारवन The forest dedicated to कार्तिकेय, the son of शिव.

पुरा भगवता कुमारेण शाश्वतं कुमारव्रतं गृहीत्वा अकलुषो नाम गंधमादनकच्छ अध्यास्ति । कृतश्च एष विधि: । या किल स्त्री इमं प्रदेशं प्रविशति सा लताभावेन परिणंस्यति इति । He is famous for his hatred for women. कार्तिकेय was a celibate who hated even the sight of a woman. It appears that उर्वशी's form only underwent a change, retaining the power of sense-organs. For later on she says " अभ्यंतरकरणया मया प्रत्यक्षीकृतवृत्तान्त: खलु महाराज: । '

भवितव्यम्–This word said by सहजन्या is taken in the sense of ' Destiny is mightier ' (w)and it is commented that it should be omitted being out of place. Shri. Pandit also takes it to mean 'That is fate. ' But Shri Vaidya takes it in the sense of 'It must be so ' as it is directly connected with the following words. दूरारुढ: खलु प्रणय: असहना ' we have also translated it as ' It is but natural ' गुरुशापसंमूढहृदया. उर्वशी's mind was now confused. She was deprived of the divine powers generally possessed by a heavenly damsel when she was banished from the heaven by the curse of भरत. Therefore उर्वशी entered the कुमारवन though prohibited for women. If she would have yet possessed the divine knowledge she would have known that it was कुमारवन and being aware of the consequenses she would not have entered it at all.

' Really speaking this loss of memory and उर्वशी's being turned to a creaper ought not to have been caused by the curse as it is mentioned by the poet. ' न ते दिव्यं स्थानं भविष्यति । ' by which, she lost only her residence in heaven, and which does not refer to anything else. We suppose the poet has in view different versoins of the story given in the पुराणs and does not scrupulously stick to his own narrative."

We agree with Shri Vaidya, about the opinion stated above. For मत्स्यपुराण relates the story more agreeably to the tenor of the drama. There, it is stated that भरत cursed उर्वशी that she would have no place in the heaven and further sentenced that even on earth she would be separated from the king for 55 years be transformed to a vine. Cf. शशाप भरत: क्रोधा-द्वियोगादस्य भूतले । पञ्चपंच्याशदब्दानि लता सूक्ष्मा भविष्यति । पुरुरवा: पिशाचत्वं तत्रैवानुभविष्यती । '

'नास्ति विधेरलङ्घनीयम् । ' There is nothing on the whole which fate may not bring under its influence." This is a good generalisation by सहजन्या There are many such references in the Sanskrit literature. लिखितमपि ललाटे प्रोज्झितुं क: समर्थ: ।' of विधिरहो बलवान् इति मे मति: । (नीति. I 91) or सर्वंकषा भगवती भवितव्यतैव । (M. M. I 23.)

Wilson writes in this connection-" The personages and the situations of the superhuman portion of the drama are both elegant and picturesque. The chief charm of the piece is its poetry. The story, the situations and the characters are all highly imaginative. There is another peculiarity in the drama which identifies it with the dramatic compositions of antiquity. Trivial as the incidents may appear, unimportant as may be the love of the hero and the heroine, both persons and events are subject to awful control, whose interference invests them with a dignity superior to their natural level. Fate is the ruling principle of the narrative." ' It is not however the blind self-active power that rules the life according to the Hindu view of life.'

अहोरात्रान्-रात्री as the last member of a compound preceded by अह: सर्व,एक etc is changed to रात्र acc to अह:सर्वैकदेश संख्यातपुण्याच्च रात्रे: । (पा V. 4 87)

अहश्च रात्रिश्च अहोरात्र । ' day and night.

निर्वृतानामपि अपि उत्कण्ठाकारिणा etc. The separated lovers feel more uneasy at the advent of the rainy season. cf मेघालोके भवति सुखिनोऽप्यन्यथावृत्ति चेत: । कण्ठाश्लेषप्रणायिनि जने किं पुनर्दूरसंस्थे । Me. I 3)

तादृशा आकृति विशेषा etc. A similar sentence in शाकुन्तल cf. न तादृशा: आकृतिविशेषा: गुणविरोधिन: भवन्ति । '

The प्रवेशक which here is a dialogue in Prakrit between सहजन्या and चित्रलेखा thus tells us about the King's honeymoon on the Gandhamadana forest, and also about उर्वशी's wrath kindled by the king's intently looking at उदयवती actuated by which she enters the forest prohibited to women. उर्वशी is turned into a creeper, and the king पुरूरवस्' gone mad wanders about in his search for उर्वशी. The time when the main scene takes place is the rainy season. The प्रवेशक thus brings out how ' The proverbial jealousy of the weaker sex brings a bolt from the blue and the ship of happy life is once again foundered on the rock of misfortune." The audience is shocked to hear of this new calamity and is naturally eager to know as to what will happen in the future. According to some this separation of the lovers is meant to purify the passionate part of the love and after due separation raising it to a sublime height. It is also stated that the charm of the true love can not really be tasted until one suffers separation. The value of a thing is better realised when it is lost. The joy of a thing supposed to be lost for ever, when regained is (शतगुणी भवती)hundred-fold

The main scene presents the king dressed as a mad man. The king just when he enters is seen to threaten some wicked demon who is not seen by the audience. The king observes that the demon is going away abducting his beloved उर्वशी lost in the forest. The king feels that the demon is discharging arrows at him, flying into sky from off the summit of the mountain. The king observes closely and comes to know how he is deceived by the fresh cloud whom he misunderstood to be a demon. This सन्देहनिराकरण is stated in the first verse.

STANZA NO. 1

The king misunderstood a fresh cloud, ready to discharge for the insolent demon, निशाचर well armoured (संनद्ध), the extended (दृप्त) rain-bow for the bow stretched to its farthest limit, the sharp shower (आसार) of rain for a series of arrows. (बाणपरंपरा) and the flash of lightning shining as a streak of gold for his beloved उर्वशी.

Act IV-1

आ: दुरात्मन् etc.—The whole passage including st. No, 1 is cited in the D. R. as an illustration of उन्माद which is defined as ' अप्रेक्षाकारितोन्माद: सन्निपातग्रहादिभिः । अस्मिन्नवस्था रुदितगीतहासासितादय (D.R. IV. 30)

The adjectives संनद्ध दूराकृष्ट, पटु and कनकनिकषस्निग्धा have a double meaning.

1) With ref. to the cloud, संनद्ध (i) means equipped, ready (to fly in the sky) cf. क: संनद्धे विरहविधुरां त्वय्युपेक्षेत जायाम् (Megh. I. 8)

ii) With reference to the demon it means armoured संनाहवान् (Kat.)

२) दूराकृष्ट (i) with reference to the rainbow it means extended to a great length (ii) drawn to its farthest limit, आकर्णं when construed with the bow.

३) पटु (i) (the shower of rain) which is sharp or falling sharp. (ii) (the series of arrows) discharged quickly.

स्निग्धा (the streak of lighting) shining or bright.

cf. सौदामिन्या कनकनिकषस्निग्धया दर्शयोर्वीम् । '

(ii) (उर्वशी who is) beautiful or radiant.

शरासनम्—शरा अस्यन्ते अनेनेति ।

Before this verse रंगनाथ followed by सुरेंद्रनाथ reads the verse गहणं गइन्दणाहो etc. which is given in a stage-direction as (नेपथ्ये पुरूरवस: प्रावेशिक्याक्षिप्तिका) we have given it in the appendix No.1 and treat it as a later addition. Similarly after the sentence, हन्त. . . अभिवर्षति । They accept the stage-direction (लोष्टं गृहीत्वा हन्तुं धावन् । and अनन्तरे द्विपदिकया दिश: अवलोक्य) The verse हिअआहिअपि etc. is also treated as a later addition by us. following the majority of the Mss. The stage-direction and a small sentence that precedes st. No. I, is also different cf, (विभाव्य सकरुणम् ।) कथं विप्रलब्धोऽस्मि Then the verse No. 1 is read by them. But we feel, as the विप्रलब्धत्व of the king is directly explained in the stanza, there is no necessity of such a sentence, preceding it. The absence of the same, adds to the attraction and charm of the stanza. There is a definite निश्चय as voiced in the stanza with reference to the संशय that had been entertained in the beginning. For the misunderstanding there must be some similarity or resemblence between two things here.

(I) The cloud and the demon both are black (II) The rainbow and the bow resemble in shape. (आकृतिसाम्य) (III) Both the showers of rain and the volleys of arrows are तीव्र. and नादकारक i.e. sharp and resounding (iv) the streak of lightning and उर्वशी both are उज्ज्वल bright and hence the भ्रान्ति

The separation of the heroine and the hero is introduced as per the rule.

'न विना विप्रलम्भेन सम्भोगः पुष्टिमश्नुते ।
कषायिते हि वस्त्रादौ भूयान्रागोऽनुषज्यते । '

The king has the previous incident of उर्वशी being abducted by the demon केशिन quite fresh in his subconscious mind and so the first thing he suspects when she is lost all of a sudden, is the possibility of her being snatched away by some demon. When he sees a watery cloud in the sky above, he being out of mood and gone mad first mistakes it for a demon. This verse is a specimen of good poetry–lyrical and charming one.

A similar description of सीता abducted by रावण is found in the रामायणा (सुन्दरकाण्ड) where also सीता is compared to the streak of lightning and रावण to a black cloud.

सुरेंद्रनाथ has discussed this stanza in greater details. He writes महाकवेः कालिदासस्य इदं पद्यं गीर्वाणसाहित्ये सर्वत्रोल्लेखनीयमिव सुप्रसिद्धमेव ।' According to him the words मम उर्वशी are important as " अहम्पदबोध्यस्यात्मनीनत्वस्याभिव्यक्तिः रतिमतीव पोषयति ।

सुरेंदनाथ further points out that as the words अयं, इदं and अयम् are used in the first three lines. There should have been the use of इयं with ref. to विद्युत् in the fourth line and thus the fault ‘ न्यूनपदत्वं ’ is अनिवार्य according to him

One more fault is the impossibility of all the things mentioned in the verse, simultaneously being present in the sky सुरेंद्रनाथ himself replies the above said objection in the following words.

‘ दोषविशेषे ’ सत्यपीह कालिमसत्वेऽपि मणेः यथा मणित्वं न व्यतिरिच्यते तथैवास्य पद्यस्य सत्काव्यत्वं न मनागपि हीयते चेदत्र विषये केवलं रसचर्वणाचञ्चवः सहृदयचरणाः प्रमाणम् ॥’

The king at first addresses as दुरात्मन् राक्षस and then comes the assertion that it is cloud and not a demon; therefore there is आक्षेप अलंकारः cf. ‘आक्षेपस्तु स्वयमुक्तस्य प्रतिषेधो विचारणात् इति लक्षणात्’ Surendra कनकनिकषवत् स्निग्धा reveals उपमा or simile. As both of these आक्षेप and उपमा are well blended there is सङ्कर also.

The metre हरिणी adds to the pathetic appeal of the verse. Some read (इति मूर्च्छतः पतति) as the stage-direction after this stanza

He further reads the verse—मइ जाणिअ मिअलोअणि etc. sung by the king which we have given in the appendix No. 1. Later on the king reflects for a while as to where the lady with shapely thighs must have possibly gone.

The other congecture to where उर्वशी must have gone is expressed in the next verse.

STANZA NO. 2 तिष्ठेत् कोपवशात् etc.

The king first expresses a doubt and removes it. Three possibilities are thus stated and removed by proper argument. The whole thing therefore remains doubtful in the end.

(I) The divine nymph may be standing besides him, overcome by anger, but invisible through her supernatural powers (प्रभाव). But this is not possible for the king knows that उर्वशी will not be angry with him for a long time.

ii) उर्वशी might have flown to the heavenly world But it is not possible as उर्वशी's heart is all the while full of love towards the king.

iii) The foes of gods might have snatched her away. But they have not the power to snatch her away from the presence of the king.

Thus the whole thing is beyond understanding and the king wonders with sorrow how the tragic stroke of destiny has made उर्वशी absolutely invisible to him.

पिहित from अपि + धा concealed. p. p. with the augment अ dropped.

Even though the causes or reasons for उर्वशी's being invisible to the eyes are not present, still the effect that she is not seen is produced. Therefore, as per क्रियायाः प्रतिषिद्धेऽपि फलव्यक्ति-विभावना ।' there is विभावना अलंकार.

The king after singing this verse looks around to all the quarters and not finding उर्वशी anywhere, with a deep sigh exclaims 'अये परावृत्तभागधेयानां दुःखं दुःखानुबन्धि।' Misfortunes never come singly in the case of those suffering from adverse fate !

The king supports his statement by singing the next verse

STANZA NO. 3 अयमेकपदे तया वियोगः etc.

The king is suffering from the separation from his beloved that has befallen upon him all of a sudden. To this first misery another misfortune joins itself. The other evil is that those days have become delightful with the appearance of fresh clouds. In fact the second thing is not an evil to men. cf. दिवसः इव अभ्रश्यामः तपात्यये जीवलोकस्य ।' शाकुंतल. But to the love-torn king those days are unbearable. So he feels that 'Misfortunes never come singly.' The use of च–च shows simultaneous or undelayed occurrence of two events.'

Act IV-III

The king after singing the verse, smiles with the thought that he is invain neglecting the growing torment of his mind. He remembers how even the sages say that the king is the cause of (i. e. the maker of) time. The king then thinks of countermanding the rainy-season.

Ref—कालो वा कारणं राज्ञो राजा वा कालकारणम् ।
इति ते संशयो मा भूद्रा राजा कालस्य कारणम् ।
(महा० उद्योग. १३२-१६)

or देशस्य शासनं वासन्तिकैः अपि तरुभिः प्रमाणीकृतम् । (शाकुं.)

What he means is, he can stop the rainy season if he likes. He is after all the king. The stage-direction (विहस्य) is meant to show how the king feels surprised at the thought that he considered himself, helpless and was suffering the anguish, even though he possessed the power to do away or counteract the rainy season. The poet has used the quotation from the महाभारत in the literal sense of the words, even though it metaphorically means " altering the circumstances and not yielding to them. "

Before this sentence some read the verse (अनन्तरे चर्चरी) cf. जलहर संहर एहु etc in which the king is supposed to speak in compromising terms with the cloud and is shown to be ready to suffer the onslaughts of the sharp showers if he is able to see his beloved. We have given the verse in appendix No 1, taking it to be an interpolation.

'कालनियन्त्रणे वा राज्ञः शक्तिरस्ति' Surendra. After this remark some read the following verse in the mouth of the king—गन्धुम्माइअमहुअरगीएहिं where the dance of the desire yielding tree is described. Those who accept this verse as genuine, say "that the dance of the कल्पतरु takes place in the spring, and thus by the hypothetical presence of the spring, he wishes to frighten away the monsoon (जलदसमयः). Shri Vaidya writes " How vain the hope of the mad king. It is said that the Chinese, when the epidemic of cholera breaks out, at once begin to celebrate the festivities of some happy season, correspondig to our Diwali, thus hoping to scare away

Cholera ". We feel that the verse even though independantly beautiful dose not seem to be consistent here. The explanation given above in its defence appears to be far-fetched. For the next sentence, beginning with अथवा प्रावृषेण्यैरेव लिङ्गैर्मम राजोपचार: संप्रति । should immediately follow the sentence तत्किमहं जलदसमयं न प्रत्यादिशामि। quite logically. अथवा in Sanskrit is used to denote a change of the previous line of thinking. The king was about to countermand the rainy season, but he feels that it is not good at all. There is some other way of looking at the event.

The king means to say that the signs of the rainy season are as if his royal insignia, honouring him at that movement. Thus the king should be pleased with the rainy season instead of being angry with it. Whatever the king was construing to be troublesome, he now considers to be welcome. How the rainy season serves the king now devoid of the usual royal insignia is described in the following verse by the king.

STANZA NO. 4 विद्युल्लेखाकनकरुचिरं etc.

The राजोपचार or the royal insignia include 'स्वर्णवितानं, चामराणि, वाहका:,बन्दिजन,वणिक् etc. (1) The cloud (अभ्र) charming (रुचिर) on account of the golden streaks of lightening, is the splendid canopy (श्रीवितानं) (ii) The (निचुला) trees are waving (व्याधूयन्ते) the chowries (चामराणि) of their tender foliage (मञ्जरी). (iii) The peacocks (नीलकण्ठा) shrieking out more loudly (पटुतरगिर:) owing to the end of the summer season (धर्मच्छेद) are the minstrels (बन्दिन:) and the mountains (सानुमन्त:) bearing down torrential धारासार rainwater, are the merchants (नैगमा:) devotedly bringing abundant wealth.

धारासारोपनयनपरा:––

(i) धारारूपं यत् सारं तस्य उपनयने परा: । (abundant wealth).
(ii) धारासारस्य (torrential rainwater.) उपनयने परा: ।
आसार:—Shower of rain.
cf. धारासंपात आसार: (अमर०).

Some read the fourth line as 'सारं न्याय्ये जले वित्ते ।' धाराहारोपनयनपराः 'धारा एव हाराः' or 'धारा एव आहाराः (Presents)' नैगमाः-वणिजः traders. (from नैगमः a way or road निगम = वेद. then नैगमः (m.) good conduct. From this perhaps नैगमः citizen may hava been derived. 'वणिक्पथे भवाः ।'

'नैगमः क्षुरवेदान्तवणिग्वाणिज्यनागरे' इति विश्वः ।

A similar idea from Wordsworth,

cf. " The floating clouds their state shall lend.
To me; for me the willows bend."

About the peacocks singing with a shrill Voice with joy at the advent of the rains, a similar reference from the Mr. V. 23. एह्येहीति शिखण्डिनां पटुतरं केकाभिराक्रन्दित:

The verse has thus poetically described how even though devoid of the regular royal insignia, the king has the cloud which is spread overhead in the sky with a silver lining, serving as a canopy. In the court, the servants fan him with chowries, here the निचुलतरुs are waving their-blossoms. There are bards to sing his praise in the assembly, here there are the peacocks serving the purpose with their joyful and loud notes.

The merchants or traders or (according to some, citizen) generally, bring to the king rich presents. Here the hills of the Gandhamadana bring near to him the water of the showers of rain, flowing down with a speed. For a similar description ref. Raghu. II. 9-14

In the first three lines there is a शुद्धपरम्परित रूपक. the word धारासार being श्लिष्ट (having a double meaning) there is श्लिष्ट परम्परित रूपक in the fourth line.

The king then feels that the extrolling of his own paraphernalia, will not serve any purpose so far as his search for his beloved is concerned. The king means to say even though the forest is no doubt greeting him, as per the new view-point, still he is not satisfied with that at all.

The king then proceeds to search for his beloved in that forest. When he looks around and to his great sorrow finds his suffering aggrivated, the moment he addresses himself to the task of searching for उर्वशी

व्यवसितस्य One who has under taken some work—here the search.

सन्दीपनम् The thing inflaming passion or exciting the feeling or increasing uneasiness.

The king explains why he says so in the next verse.

STANZA NO. 5 आरक्तराजिभिरियं etc.

Before this verse, some read another verse with the stage direction (पाठस्यान्ते भिन्नकः।) दइआ रहिओ अहिअं etc which in cluded by us in appedix No. 1.

The king is painfully reminded of उर्वशी's eyes, लोचने (तस्याः) full of tears अन्तर्बाष्पे through anger (कोपात्) at the sight of the fresh कन्दली plant (नवकन्दली) with its flowers having reddish streaks (on them) (आरक्तराजि) and with water inside. (सलिलगर्भै)

आरक्तराजिभिः—आरक्ता ईषत् रक्ता राजयः येषु तैः (कुसुमैः) ।

कन्दली 'It is a small plant with red or yellow flowers. it is known as कर्दळ in Marathi.' (शब्दार्णव)

स्मरति reminds. (उत्कण्ठापूर्वकं स्मरणम् ।)

आध्याने. Otherwise the form used is स्मारयति ।

The figure of sense is स्मरण for 'सादृश्यज्ञानोद्बुद्धसंस्कारप्रयोज्यं स्मरणं स्मरणालङ्कारः।' Here at the very out set of his undertaking i.e. the search for उर्वशी the lovely कन्दली plant presents itself to his view. The reddish flowers with raindrops inside remind him of उर्वशी with her eyes full of tears. The very first thing the king observes thus excites his feelings. The faces of ladies in wrath appear more reddish. (cf. कोपोपरक्तान्यपि कामिनीनां मुखानि शङ्का विदधुर्न यूनाम् ।). Again it is one of the characteristics of ladies that their eyes are full of tears when they are angry.

The king is then confused as to how to ascertain that उर्वशी might have gone by a particular path only and then be able to trace her.

The king is sure that such a sign is impossible to be had of उर्वशी. The reason is stated in the following verse.

St. No. 6 पद्भ्यां स्पृशेत् वसुमतीं etc.

The King says if that fair-limbed (सुगात्री) lady was to touch (स्पृशेत) the earth (वसुमती) then there would be seen in those forest-regions (वनस्थलीषु) the sands (सिकतः) wherein are moistened with showers of rain (मेघाभिवृष्ट), the row of her beautiful foot-prints (चारुपद), dyed with red lac (अलक्तकाङ्का) and sunk deeply behind (पश्चात् नता) owing to her heavy hips (गुरु नितम्बतया).

वनस्थलीषु–' स्थली ' means a natural or forest ground while स्थलं is artificial. पश्चान्नता–The heaviness of the hips of beautiful damsels is a favourite subject of allusion with ref. to Sanskrit poets. Such a woman is called नितम्बिनी । नितंबवति ।

For a similar inference by Duśyanta, ref. Sak. III. 5.

The two possibilities of tracing the foot-prints would have been the red colour of the Alaktaka dye and their being sunk behind. But Urvaśi being a heavenly damsel she did not touch the ground, while going from place to place. Therefore, the expression used by the King is—" पद्भ्यां स्पृशेत् ". ("if she were to touch") Thus the line foot-prints which generally means to trace out a lost person is of no use in this case.

The King then walks around and finds something which delights him. He exclaims, " उपलब्धं उपलक्षणं, येन तस्याः कोपनायाः मार्गः अनुमीयते ।" Oh, here have I found a mark (उपलक्षण) by which the direction, the angry lady has taken can be inferred! If the foot-prints are impossible, something else pertaining to Urvaśi must have been seen by the King. The audience must be eager to know what it is. The King with his eyes shining with hope describes the same in the next verse.

Stanza No. 7 हृतौष्ठरागै etc.

The King says he has seen at a distance the breast-garment (स्तनांशुक), dark like the belly of a parrot, of that lady with deep navel (निमग्न नाभेः). The upper garment must have certainly (असंशयं) fallen down च्युतं as Urvaśi walked with faltering steps (भिन्नगतेः) through anger (रुषा) and marked with the tears

(नयनोदाबिंदुभिः अङ्कितम्) carrying with them (हृत) the red paint of her lips (ओष्ठरागैः).

ओष्ठराग– It appears to have been a common practice with ladies in ancient times to apply red paint to their lips. उर्वशी being a स्वर्वेश्या, she must have been specially adept in beautifying her body with such decorations. Cf. Kumar. III. 30, Śak. VII. 23.

The tears first fell on Urvaśī's lips when she became angry. They carried with them the red paint applied to the lips and then dropped down to the navel. निमग्ननाभेः– "Depth of the navel is considered by Sanskrit poets to be a mark of feminine beauty." Cf. मध्ये क्षामा चकितहरिणीप्रेक्षणा निम्ननाभिः। (Megh. II. 22).

The figure of sense in the last line is उपमा. Cf. शुकोदरशामं. It is mixed with अनुमान. Surendranātha explains काव्यलिङ्ग along with परिकर also. There is परिकर because the two भिन्नगति and निमग्ननाभि are साकूत or साभिप्राय विशेषणs. (Significant adjectives.)

The verse possesses the काव्यगुण called सुकुमारता। स्तनांशुकम्-कञ्चुकी–Bodice or upper garment.

Some read after this verse the sentence भवतु। तावदादास्ये। and with a stage direction after that as (परिक्रम्य विभाव्य सास्रम्।) Instead we have taken (विभाव्य) only and then the sentence 'कथं। सेन्द्रगोपं नवशाद्वलमिदम्। it is to be understood that the King having observed the स्तनांशुक must have proceeded to the spot to obtain it and when he must have gone near, the reality dawns upon him. His error is detected immediately. The King, therefore, is sorry to find that, what he felt to be the upper garment of Urvaśī marked red with the tears is nothing but the fresh green grass with the इन्द्रगोप insects thereon.

The King had a भ्रान्ति up to that time. The figure in the stanza No. 7, therefore, is भ्रान्तिमान्.

इन्द्रगोप— is small red insect, appearing in the rains.

The King is now nervous as there is no way of getting tidings about his beloved in the lonely forest. But his hope is revived when he sees a peacock perched on a stone (पाषाणम् आरूढः) in the rocky ground (शैलेयस्थली) emitting vapour (उच्छ्वसित) on account of the showers of rain (आसार). The earth gives out a fragrant smell, when it rains esppecially for the first time after summer. (गन्धवतीपृथ्वीं).

The description of the peacock follows in the next verse.

St. No. 8 **अलोकयति** etc.

The peacock with its crest (शिखण्डः) disturbed (ताडित) by the strong (प्रवल) fore-wind (पुरोवात) is greeting the clouds or looking at them (आलोकयति) with his up-stretched neck, (दूरोन्नामितेन कण्ठेन) full of notes (कंकागर्भेण).

The अनुप्रास in the stanza is charming one. 'मयूरदर्शनम्, शैले धारासमातः केकाश्रवणम् । इति सर्वाणि उद्दीपनानि ।' –Surendra. The King decides to ask him some news about Urvaśī. His question is the subject-matter of the following verse.

St. No. 9 **नीलकण्ठ ममोत्कण्ठा** etc.

Before this verse some read the verse संपत्त विसूरणओ etc. and also the one बंहिण पै इअ etc.; both these are considered to be later additions. They are given in appendix No. 1.

The King inquires of the peacock with eyes having white corners सितावाङ्ग whether he has come across in that forest, the King's beloved having a prominent neck (उत्कण्ठा) and long eyes (दीर्घ-अपाङ्ग) and quite worthy of one's sight (दृष्टिक्षमा).

Some translate दृष्टिक्षमा भवेत् independently as 'she is a sight to see!'

उत्कण्ठा-उद्गतः कण्ठः यस्याः सा। anxious, love-lorn, दीर्घपाङ्ग are adjectives, descriptive of feminine beauty.

Shri Vaidya takes ममोत्कण्ठा as मम उत्कण्ठाकारणभूता. Ranganāth writes, 'दृष्टा भवेत् इति मम उत्कण्ठा अस्तीति'। Thus 'one who is the cause of my longing' or 'the curiosity to know if she is seen,' (by the peacock). But we have taken it as an adjective of प्रिया and so construe it as मम उत्कण्ठा प्रिया etc.

दीर्घापाङ्ग-आकर्णपूर्णनयनांता – having eyes long enough to reach upto ears.

There is वृत्यनुपास शब्दालङ्कार The epithet सितापाङ्ग is significant as it means that the peacock having a white eye must have definitely seen the lady.

Surendranāth further adds that the vocative नीलकण्ठ which means a peacock or even the Lord Śiva. The meaning as "Śiva" is used to explain how this verse is indirectly addressed to Siva as a prayer for obtaining his favours. The King is roaming about in the forest dedicated to Kumāra, the son of Nīlakantha and hence this request." Śiva is called नीलकण्ठ because his throat turned blue when he drank the deadly poison हालाहल.

The King is sorry to find that the peacock started dancing without giving him a reply. The King then thinks over the cause that makes the peacock so much overjoyed. The act beautifully furnishes the description of the herione in a unique manner. The lamentations of the hero heighten and purify his passionate love according to some. The King is able to know why the peacock is dancing with joy and the poetical fancy is given in the next verse.

St. No. 10 मृदुपवनविभिन्नो etc.

The King is reminded of the beautiful tresses (केशहस्त) of Urvaśi with charming hair (सुकेश्याः) decked with flowers (कुसुमसनाथ) and with their tie (बन्ध) loosened in sport (रतिविगलित), when he sees the thick and beautiful plumage (घनरुचिर कलापः) ruffled by (विभिन्न) a gentle breeze (मृदुपवन). The King now feels that in the absence of his beloved, the peacock (i. e. the tufted one is (विनाश) proud of its plumage, (बर्हि), it being peerless (निःसपत्न) without a rival (i. e. the tresses or locks of hair of the King's beloved). This is the other way of saying that the tresses of Urvaśī are far more beautiful to the plumage of the peacock.

Mammata (काव्यप्रकाश VII) objects to the use of the word विनाश and quotes this verse as an example of the demerit called अमङ्गलत्व. Ranganāth, however, meets the objection. (See the comm.)

केशहस्त = केशकलाप means 'abundant or ornamented hair' कुसुमसनाथे the adjective is used to make the केशहस्त fully compete the peacock's tail. If there are eyes (चन्द्रकs) in the peacock's tail, there are flowers in the tresses of Urvaśī. The playful fancy of Kālidāsa is witnessed in this beautiful verse. Cf. कलापसाम्याय केशपाशस्य विशेषणद्वयं.

It is further pointed out that the plumage even though shaken by gentle breeze and is thick and beautiful is not possessed of fragrance and so it is subordinated by the tresses of Urvaśī, the hair being perfumed on account of flowers worn thereupon. The adjective घनरुचिर shows that Urvaśi had long, thick and charming hair, dark like a cloud. The abundant dark hair is a sign of beauty. The ladies are always seen discussing and appreciating such hair, whenever they meet one another.

There is व्यतिरेकालङ्कार also as the उपमेय केशकलाप is shown to be superior to the उपसान मयूरकलाप.

That there is दृष्टान्त is quite clear. (i) मृदुपवन विभिन्नत्व has प्रतिविम्ब in रतिविगलित बन्धत्व. Both the things are gently done. (ii) घनरुचिर कलाप is common to both. (iii) The eyes in a peacock's tail have a parallel in कुसुमसनाथत्व.

The काव्यगुणs in this verse are 'साधुर्य and सौकुमार्य'.

The King now thinks that it is of no use to inquire of him who takes pleasure in other's calamity (परव्यसन). The peacock, instead of sympathising with the King in his distress, on the other hand, demonstrates the joy by dancing with pleasure caused by the absence of Urvaśī. Whatever is a sorrowful thing for the King is a thing of joy for the peacock.

The King moves about and finds a cuckoo or koil who is with her passion inflamed at the close of the hot season, perching on a branch of the Jambu tree. The King prefers to put forth his request to her. This species of birds is very clever among the birds.

St. No. 11 **त्वां कामिनो मदनदूतिमुदाहरन्ति** etc.

The King appeals to the Cuckoo by praising her.

The lovers (कामिनः) designate (उपाहरन्ति) her as the messenger of Madana i. e. Cupid. The cuckoo is the unfailing (अमोघम्) missile (अस्त्रम्) clever (निपुण) in putting an end to (अवभङ्ग), the pride (मान) of women. The King having praised her thus now requests her to bring his beloved near him or quickly lead him to the place where that beautiful lady may have gone.

The influence of Nature on the minds of men and women is depicted in a beautiful manner in such verses by our poet. Alexander von Humbolt writes: "Kālidāsa is a masterly describer of the influence which nature exercises upon the minds of lovers. Tenderness in the expression of feeling and richness of creative fancy have assigned to him his lofty place among the poets of all nations."

The cuckoo must have been seen by the King only and not by the audience. If it is supposed to be seen by the King in the wing and address the question to her, then as the cuckoo is not present on the stage the reply given by her is also assumed and repeated for the information of the audience. But if the cuckoo is shown on the stage, she being unable to speak we have to take that the poet makes the King to repeat what she means to say.

If the cuckoo is not present on the stage and she is simply imagined to be in the wing, then the King's speech किमाह तत्रभवती । कथं त्वां एवं अनुरक्तं विहाय गता इति ' is आकाशभाषितम्.

Cf. किं ब्रवीषि इति यन्नाटये विना पात्रं प्रयुज्यते ।
श्रुत्वेवानुक्तमप्यर्थं तस्मादाकाशभाषितम् ।
Cf. 'पात्रं विना यदुक्तिस्तराकाश ' इति । S. D. VI. 40.

This mode of speech comes nearer to a dramatic monologue. It is introduced for the economy of characters and sometimes for some dramatic effects. Here the King pretends to hear a reply from the cuckoo which is not heard by the audience and repeats it aloud. The cuckoo has in return asked the King how his beloved went away leaving the King who is so much attached to her. The King furthers his explanation in the following verse.

St. No. 12 कुपिता न तु कोपकारणं etc.

The King says, Urvaśī was angry but he does not remember to have given her even once the cause for offence.

The King remarks that the domination of women over their lovers does not stand in need of any deviation from faithful love for them to be angry.

The King appears to have forgotten in his उन्मत्तत्व that he had really given Urvaśī a cause for offence. He was intently looking at the Vidyādhar girl Udayawatī, while he had been to the Gandhamadan for the honey-moon. Perhaps according to the King there was nothing so serious in it and Urvaśī had been angry with him without rhyme and reason. The wives demonstrate their command over their husbands by becoming angry without any fault on the part of their husbands.

As the effect (कोप) is described to have been produced without the expected cause (भावस्खलन), the figure of sense is विभावना 'विना हेतुं कार्योत्पत्तिस्तु दृश्यते ।'. As there is a general proposition drawn from the particular one, this is an example of अर्थान्तरन्यास also.

The cuckoo is indifferent to the words of the King and is engaged in her own business. She has cut short their conversation. The King's feelings about it are given in the next verse.

St. No. 13 **महदपि परदुःखं शीतलं etc.**

The King now realises the truth of the maxim that "the distress of others, even if it be great, is not painful." The particular example thereof is the behaviour of the cuckoo, who disregarding request of the King plunged in misery, has proceeded, blinded by passion, to taste the fruit of the राजजम्बु tree, about to ripen, as if it were the lower lip (अधरं इव).

अधरं पा–A Sanskrit idiom meaning to kiss.

'पिबसि रति सर्वस्वमधरम् ।' Sak. I. 23.

Mr. Cowell appears to have taken मदांधा separately (as if it were काचित् मदांधा स्त्री) as he has taken in हरिवाहनदिङ्मुखं, मुखं to mean to स्त्रीमुखम्. He translates :—"The bird is absorbed in sipping the fruit, as a woman blinded with the intoxication of love, her lover's lip." But we feel that the मदांधा should be taken as the adjective of the cuckoo, who disregards the King's request being blinded by intoxication.

Surendranāth also takes it thus : 'मन्दान्धा इयं कोकिला' etc..

There is भौती उपमा in अधरमिव पातुमेषा मदान्धा प्रवृत्ता । As the other quarters serve as the poetical cause for the argument in the first quarter, there is काव्यलिङ्ग also. There is a pun on the word मदान्धा. As the generalisation in the first line is justified by the particular in the remaining three lines it is अर्थान्तरन्यास also.

The King even with all this bad treatment cannot be angry with the cuckoo as she has a sweet voice like that of Urvaśī. The King decides to go away from the place.

Just then the King Purūravas hears the sound of anklets indicating the treading of the feet of his beloved. He is sorry to find when he turns round and finds that his hope is frustrated. The next verse shows what the sound really is.

St. No. 14 मेघश्यामा दिशो दृष्ट्वा etc.

Before this verse, some read the two verses पिअ अम विरह किलामिअवअण ओ etc. and पिअकरिणीविच्छोइअओ etc. We have given these verses in appendix No. 1.

What the King heard was not the tinkling (शिञ्जितम्) of anklets (नूपुर) but the chirping of the lordly swans, eager to migrate to the Mānasa Lake at the sight of Quraters (दिशः) darkened witk clouds (मेघश्यामाः).

मानसम्–'A lake between Himālaya and Kailāsa. 'It is a special resort of the wild grey goose at the beginning of the rainy season.'

कैलास पर्वते राम मनसा निर्मितं सरः।
ब्रह्मणा नरशार्दूल तेनेदं मानसं सरः ।।' रामायणे.

राजहंस–' The word राज when prefixed suggests excellence. Cf. राजहंस, राजदन्तः, राजविद्या, राजगुह्यम्, राजजम्बु।

शिञ्जितम् – Sound of ornaments.

The King decided to obtain from the Royal Swans some news about Urvaśi, before they fly up from that lake eager for the Mānasa lake. The King, therefore, addresses the Swan in glorifying words. He refers to him as the King of the acquatic birds (जलविहंगमराज). The next verse contains the King's request.

प्रवृत्तिः उदन्तजातं, i. e. news.

St. No. 15 पश्चात्सरः प्रतिगमिष्यसि etc.

The King sees the swan having the lotus-stalk held in his beak. He, therefore, asks the swan to lay aside the lotus-stalk (बिस) for sometime and save the King from grief by giving him news of his beloved. The lotus-stalk can be collected by the swan later on, to be used as the provisions for the journey. The King praises the हंस by quoting the general maxim that the good consider the business of a supplicant (प्रणयि क्रिया एव) more important than their own interest (स्वार्थात्।).

This is again an example of अर्थान्तरन्यास where a general proposition to be drawn from the particular one is stated in the end. The swan is good by nature and so he is expected to give priority to the King's need and not to hls own.

Cf. 'आपन्नार्तिप्रशमनफलाः सम्पदो ह्युत्तमानाम् ।

or प्रत्युक्तं हि प्रणयिषु सताम् ईप्सितार्थक्रियैव । Megh. II–53.

or 'एते सत्पुरुषाः परार्थघटकाः स्वार्थान् परित्यज्य ये । ' नीति० 74.

'सन्तः स्वयं परहितेषु कृताभियोगाः । '

'परोपकाराय सतां विभूतयः ।' or 'याञ्चा मोघा वरमधिगुणे नाधमे लब्धकामा ।'

The King is speaking to the birds and beasts in the forest. In fact, the birds and beasts cannot speak, cannot understand what the King says to them. This act is a beautiful dramatic lyric.

The राजहंस does not give any reply but looks up to the sky. The King interprets from that the reply given by the swan, which is, "I did not see her, eager as I was to go to the Mānasa lake." The King feels that the swan is telling him a lie in saying that Urvaśī was not noticed by him. There is a proof to that effect, which is voiced in the next verse.

St. No. 16 यदि हंस गता ने नतभ्रूः etc.

If the lady with fine eye-brows did not come within the gaze of the swan on the bank of the lake, the King is unable to know how the swan has been able to rob (गृहीतम्) her of her entire gait, (सकले गतं) with steps (खेलपदं) sportive through intoxication. (मद).

Slow sportive gait like that of an elephant or a swan is supposed to enhance feminine beauty. Similarly, the curved eye-brows are one of the constituents of a woman's charm. The हंसगति resembles the sportive gait of Urvaśī. The swan is poetically imagined to have stolen the gait from Urvaśī. If he robbed Urvaśī, he must be certainly knowing where she is now, and hence the threat in the next stanza.

The figure of sense is प्रतीप. There are पर्यायोक्त, अर्थापत्ति अलङ्कारs too.

St. No. 17 हंस प्रयच्छ मे कान्तां etc.

The King orders the swan to give him back his beloved as he has stolen away her gait. A person from whose person a part of the stolen property is recovered has to surrender everything for which a claim is tendered.

Even though the swan has stolen the gait only, he is asked to return the King's beloved, for the (popular maxim) is that he who is proved guilty as having in his possession a part of the whole property stolen, has to return whole property claimed (अभियुज्यते).

'This verse is quoted in the D. R. (III. 20) as an example of असत्प्रलाप (incoherent talk), which is one of the विभावs and described as 'असंवद्धकथाप्रायोऽसत्प्रलापो यथोत्तरः ।'

The statement in the second line is made possible by the poetical cause namely thinking that Urvaśi's gait was stolen by the swan. Therefore, there is काव्यलिङ्ग अलङ्कार. प्रतीप अलङ्कार as shown in the last stanza also is also present. अनुष्टुभ् वृत्तम् ।

The swan flies away as per his own fancy, but the King thinks it has fled away through fear that Purūravas is a King who brings the thief to book (चोरानुशासी).

Cf. 'हंसस्य स्वभावोऽयं यदुड्डयनं । तत्र कवेः राजभयादिवोत्पतनस्य सम्भावितत्वात् उत्प्रेक्षालङ्कारः ।' Surendranāth.

(iii) The King now sees a Chakrawāka bird in the company of his mate. The King decides to inquire of him.

St. No. 18 रथाङ्गनाम वियुतो रथाङ्गश्रोणि बिम्बया etc.

Before this verse some read the verse कइं पंइ etc., the verse मम्मररणि अमणोहर etc., the verse गोरोअणावुंकुमवण्णा etc. All these three verses are given in appendix No. 1.

In this verse the King addresses the Chakravāka. A warriot like him, entertaining hundreds of desires and separated (वियुतो) from his beloved possessing wheel-like round hips, now begs of him.

रथाङ्गनामन्—रथाङ्गं चक्रं नाम अस्य चक्रवाकः ।

This bird is supposed to be the pattern of constancy in love.

'The Chakravāka couple becomes separated by a single leaf at night and is united by day. It is said that this bird was so cursed because it laughed at Rāma lamenting in the forest, when सीता was abducted by Rāvaṇa.

रथाङ्गश्रोणिबिम्बया = चक्राकार श्रोणि बिम्बया (र०).

'This adjective describing the roundness of the hips in a very exaggerated way.'

The attempt for alliteration (अनुप्रास) is clearly seen. The King is a रथी, the Chakravāka is रथाङ्ग नामन्. Thus some sort of relation is established by the King between himself and the bird. The bird is in the company of his beloved, but the King is वियुत i. e. separated. This sort of round about relation is called. बादरायणसम्बन्ध.

'अस्माकं बदरीचक्रं युष्माकं बदरीतरुः
बादरायणसम्बन्धाद् यूयं यूयं वयम् वयम् ।'

Here all these three, the King, the bird and Urvaśī have some relation with the word रथ. Cf. रथी, रथाङ्गनामन्, रथाङ्गश्रोणिविम्वा. The use of the word रथी for himself is meant to suggest the greatness and power that the King possesses. Just as the gait of the swan reminded the King of Urvaśī, similarly, the circular shape of the bird, resembling a wheel, reminds him of his beloved having round hips.

In रथाङ्गश्रोणिबिम्बा, there is धर्मलुप्ता उपमा । अनुष्टुभ् वृत्तम् ।

'The creaking of the Chakravāka resembles the sound कः कः which the King fancies to be a question put to him, as 'who are you ?" 'चक्रवाकस्य अर्कः अर्कः इति स्वाभाविकं रुतम् तत्र भ्रान्तो राजा कः कः इत्याशङ्क्य मामधिक्षिपतीति जानाति ।' Surendranāth.

The Vedantic fancy about the cry of a child is similar one. When a baby cries, the sound produced is 'कोऽहं कोऽहम् ।', it is as if a question of the confused individual soul, "Who am I ?"

The King Purūravas feels insulted at this question of the bird and introduces himself in the next verse.

St. No. 19 सूर्याचन्द्रमसौ यस्य मातामहपितामहौ । etc.

The King says he is one, whose maternal मातामह and paternal पितामह grand-fathers are the Sun and the Moon and who has been blessed as their husband of their own free will (स्वयंवृतः) by both Urvaśī and the Earth.

मातामह- From the mother's side. The King was thus descended from the Sun.

The relationship is, सूर्य's son was मनु। मनु's son was the King इल. This इल turned into a woman इला with whom बुध, the son of the Moon fell in love and the issue was the King Purūravas. Shri Vaidya is right when he points out that the Sun is the maternal great-grandfather of Purūravas. So either मनु being the first King of the solar race is identified with the sun and thus मनु being मातामह of पुरूरवस्. The Sun is also said to be so or the term मातामह has been used by the poet in the sense of the (maternal) great-grandfather.

Even though the King has introduced himself, the bird remains silent. So the King decides to rebuke him (उपालभ्).

St. No. 20 सरसि नलिनीपत्रेणापि etc.

The King means to say that one who has experienced a particular pain should sympathise with other person suffering from a similar trouble. The Chakravāka bird considers his companion to be away from him when her body is concealed (आवृत) from him by a louts-leaf in the lake. The bird then pines for her and bewails (विरौति) piteously. When the bird has such intense fondness for his mate and who always fights shy of separation, the King wonders how the bird is not disposed (पराङ्मुखः।) to give him news (प्रवृत्ति) about Urvaśī.

The metre हरिणी is quite in keeping with the pathetic appeal of the verse. जाया–wife. 'जायते आत्मरूपेण भर्ता यस्यां सा जाया।'

The King seeing how the चक्रवाक bird is also indifferent to him, feels that his fortune in every respect is shining in full force adversely to him. The King, therefore, moves on to another place. But he pauses at the next step and does not wish go away from that place. The reason is given in the next verse.

St. No. 21 **इदं रुणद्धि मां पद्म** etc.

A lotus with the bee humming inside (अन्तः कूजितषट्पदं) prevents the King from going further since it resembles the face of that lady (i. e. Urvaśī), producing the hissing note when the lower lip is bitten by the King. सीत्कार 'A murmur of joyous love.'

'कष्टाभिव्यंजक दंतघटनाजनित शब्दानुकरणम्।'

The lotus is compared to Urvaśī's face and the humming of the bee to the hissing sound escaping from Urvaśī's lips.

'प्रणयी यदा स्वकामिन्यः अधरं भृशं चुम्बति तदा स्नेह सन्दोह सान्द्रायाः तस्या मुखात् यदृच्छयैव सीदति आल्हादविशेषजनितो खः निःस्सरति। स तु प्रणयिनः परमानन्दहेतुराकर्षकश्च। यथा नायिकायाः ससीत्कारमाननं आकर्षकं भवति तथैव सगुञ्जारवेण भ्रमरेण युतं पद्मं मां अन्यत्र गमनोत्सुकमपि गन्तुं निवारयति इत्यर्थः।' Surendranāth.

The figure of sense is 'बिम्बानुप्राणितोपमा'. The meter is अनुष्टुभ्.

The King now thinks of approaching the bee and then asks him news about Urvaśī; so that when he goes away from that place, he should not repent that he should have inquired of the bee.

St. No. 22 **मधुकर मदिराक्ष्याः शंस तस्याः प्रवृत्तिं** etc.

Before this verse some read एक्कक्वमवड्ढिअ etc. which is given in appendix No. I.

The King requests the bee to give him some news (प्रवृत्ति) about that lady (शंस) with bewitching eyes (मदिराक्षी). The King, after singing the first line, muses for some time and comes to the conclusion that the bee has certainly not seen that fair-limbed damsel, for if he had experienced the pleasant fragrance of her breath, he would never have been attracted by that lotus.

The superiority of Urvaśī's face to a lotus is brought out by this stanza.

पुण्डरीक, the accepted standard of comparison is here shown to full short of the face of Urvaśī. Therefore, there is व्यतिरेकालङ्कार. As the words मधुकर, मदिराक्षी and पुण्डरीक are साकूत significant there is परिकर अलङ्कार and the inference that the bee must not have seen the face, as it is resting on a lotus, gives us अनुमान अलङ्कार. It is काव्यलिङ्ग also as the statement 'नैव दृष्टा असौ' is explained by the third and the fourth line. 'पूर्वार्धोत्तरार्धयोर्हेतुत्वात्।' Su. And as the extraordinary nature of the face is established, it is उदात्त अलङ्कार too. 'उदात्तं वस्तुनः सम्पत् महतां चोपलक्षणमितिः।

There is the modulation of voice (काकु:) in the words. तव रतिः अभविष्यत किम् । न कदापि इति । As the statement made in the first line is negativated by the use of the words अथवा etc. it is आक्षेप अलङ्कार which is equally charming.

'अत्र च मधुरताव्यञ्जकं मालिनी नाम छन्दः। Surendra.

The King then turns round and finds a lordly elephant, in the company of his mate and with his trunk resting on a branch of the नीप tree. हस्त–trunk. करिणी–female elephant. नागराज Lordly elephant. उदन्तम्–news. The King desires to ask him news about Urvasi, but does not want to make haste.

St. No. 23. अयमचिरोद्गत etc.

The King wants to wait till the elephant enjoys the twig (भङ्ग) of the Sallaki tree brought (उपनीत) to him by his sweet companion in her trunk (हस्त). Only recently sprouted forth (अचिरोद्गत) and containing juice (रस) as enjoyable as liquor.

नूतनोत्पन्नः पल्लवः यस्य । तम् । अचिरोद्गतपल्लवम्—
करेणुः–करोति इति करेणुः or के रेणुरस्य ।

भङ्गः–नवपल्लवः twigs, tender offshoots. सल्लकी The elephants are said to be very much fond of this tree. Cf. Kumar VIII. 33 or M. M. IX. 32.

The King waits for some time and by that time the elephant has taken his meal. आह्निकम् : anything to be done daily. Here it means meal. ' अन्हिभवम् आन्हिकम् । ' Surendranāth reads कृताहारकः संवृत्तः । and reads the verse हंइं पै पुच्छिमि आअक्खहि etc. which is given by us in appendix No. I

St. No. 24 मदकल युवतिशशिकला etc.

In this verse the King addresses the elephant. The King wants to know if the lady who is as the crescent moon (शशिकला) of the woman kind (युवति) with hair variegated (शबल) with यूथिका flowers and of unending youthfulness (स्थिर यौवना) and charming appearance (सुखालोका) has come within the range of the far-reaching sight of the intoxicated (मदकल) Lord of the herd of elephants. (गजयूथप.)

The alliteration or अनुप्रास in this stanza is remarkable.

The vocative मदकल at the beginning of the stanza is perhaps for emphasis.

युवतिशशिकला– If the other youthful ladies are stars then Urvaśī is the spotless digit of the Moon in their midst.

रंगनाथ brings out the import of the adjectives 'युवति शशिकलेत्यनेन युवतीनां तारकात्वम् । शशिकलेत्यनेन च निष्कलङ्कता द्योत्यते । '

यूथिकाशबलकेशी– यूथिकाभिः (पुष्पविशेषैः) शबलाः (चित्राः) केशाः यस्याः सा । (Kātayavema.)

स्थिरयौवना– Urvaśī being a celestial waman, she is always young.

Surendranāth reads the first line as मदकलयुवतिशशिकला etc. and explains–" मदेन कलः मधुरः अस्पष्टः शब्दः यासां तादृशीषु युवतिषु शशिकला चन्द्रमसः कलाभूता । "

We have taken मदकल as an adjective of गज and read it as a vocative form. The elephant is intoxicated (मदकल).

कलः मधुरः अस्पुष्टो मृदुर्वा शब्दः ' कलस्तु मधुरा व्यक्तशब्दे । इति लोचनः ।

The elephant grunts at that time. The King is comforted by that sweet and deep grunting which tells him that the elephant has seen Urvaśī. The King entertains greater love for the Lord of elephants owing to their mutual resemblance too.

St. No. 25 **सामाहुः पृथिवीभृतामधिपतिं** etc.

The King is the Lord of the kings (पृथिवीभृतां). The elephant too is the lord of elephants (नागाधिराजः). The charity (दानं) of the King to the supplicants is uninterrupted (अव्युच्छिन्न) and liberal (पृथु), the stream of the rut (मद = दान) in the case of the elephant is equally so. Urvaśi, among the gems of woman is dearest to the King as the mate is dearest to the elephant in that herd. The elephant thus resembles the King in everything. The King wishes that the elephant should never experience the pangs of separation from his mate and differ from him in that respect.

अधिपति = (अधिकः पतिः) The King is supposed to be the Lord of the earth.

दानम्–(i) liberality with ref. to the King, (ii) rut or ichor with ref. to the elephant. 'दानं गजमदे त्यागे '.

रत्नम्–जातौ जातौ यदुत्कृष्टं तद्रत्नमिति कथ्यते। ' वशा–(i) a female elephant. (ii) वश् to long for, and hence a wife.

The King is not enjoying the company of his beloved but the elephant is; thus, there is उपमेयगत न्यूनता and उपमानगताधिक्य. Therefore, there is व्यतिरेकालङ्कार. There is a pun or श्लेष on the words दान and प्रवृत्ति—'प्रवाह प्रसृतिवाचकेन वर्थित्वात्। '

Surendranāth points out the poetical defect called भग्नप्रकमता as in the first and third line, the King describes his condition first and then that of the elephant. But in the second line the description of the elephant is given first and then that of the King next and hence the दोष referred to above.

The King takes leave of the elephant and when he looks about him, he sees the mountain named 'Surabhikandara' particularly delightful in sight. The King knows that it is a favourite resort of nymphs and hopes to find her there on the land lying at the foot of the mountain. The King was about to approach the mountain. But all of a sudden the clouds cover the sky and it is all dark around. Still the King hopes to find his way in the light of the flashes of lightning. But as a result of his sin even the cloud has become destitute of lightning (शतहृद्.)

शतहृद्–शतं हृदा अर्चींषि यस्याम्। ऱ्हद (m) a ray of light but शतऱ्हादा means 'Thunderbolt' where ऱ्हाद = sound.

उपत्यका–पर्वतासन्नभूमिः।

The reading कथं अन्धकारः। भवतु विद्युत्प्रकाशेनावलोकयामि। appears to be necessary to make the sentence 'हन्त मदीयैर्दुरित परिणामैः मेघोऽपि शतहृदाशून्यः संवृत्तः' intelligible.

About the reference to the सुरभिकन्दर mountain, Shri Vaidya writes: "It appears to us that in writing this, our poet has in view the vedic story about Urvaśi which says— The King failed to keep his promise, and so Urvaśi left him and went to heaven. The King's grief was so intense that it affected his intellect and he long wandered over the world in quest of his bride. Once he came to कुरुक्षेत्र where nymphs often used to come for bathing. There he searched for Urvaśi amongst the nymphs and at last saw and recognised her." The King, however, decides to ask the mountain.

St. No. 26 अपि वनान्तरमल्पकुचान्तरा etc.

The King wants to know from that mountain of broad slopes, (पृथुनितम्ब:) if Urvaśi with towering bosoms, well turned joints, (पर्वसु संनता) and heavy hips (नितम्बवती) had repaired to that forest-region which is the possession of Cupid (अनङ्ग परिग्रह).

There is a studied attempt at अनुप्रास in this verse.

अल्पकुचान्तरा–अल्पं कुचयोः अन्तरं मध्यभागः यस्याः सा। full-grown, plumpy breasts.

Shri Pandit points out that epithets like नितम्बवती, रम्भोरु, रथाङ्गश्रोणिबिम्बा, IV. 6, रतिविगलितबन्ध (applied to hair), निमग्ननाभिः (IV. 7), गुरुनितम्बा (IV.6), विलग्नमध्या (IV. 37) कृशोदरि (V. 16) which rather militate against our sense of delicacy as they describe particular parts of the female body are frequently to be met with in the writings even of the best Sanskrit authors.

Shri Kale replies the objection stated above as—" However revolting such descriptions may appear to our modern refined tastes and ideas, it is certain they did not appear so to the good simple minds of olden times." He further quotes Milton in his support.

> " There was not quilty shame; dishonest shame,
> Of nature's works, honour dishonourable,
> Sin-bred, how have ye troubled all mankind
> With shows instead, mere shows of seeming pure,
> And banished from man's life his happiest life,
> Simplicity and spotless innocence ? "

The King describes Urvaśi so that the mountain can recollect if a lady of that description was seen by it.

Surendranāth reads the third line as इयमनङ्गपरिग्रहमङ्गला and explains अनङ्गस्य कामस्य परिग्रहेण स्वावासस्थानत्वेन स्वीकारवशात् मङ्गला सुतरां शोभना तथा etc. We have taken अनङ्गपरिग्रहत्व as an adjective of वनान्तर. But both the readings appear pleasant.

नितम्ब :–' कटीरके नितम्बः स्यात् शिखरे स्कन्धरोधसोरिति।'

There is वृत्त्यनुप्रास as well as यमक in the stanza. ' पर्वत–पर्वसु, नितम्ब-नितम्बवती इत्यत्र समानानुपूर्व्या आवर्तनात् पृथगर्थत्वाच्च यमकमलङ्कारः।

Surendranāth, commenting on the word 'इयं' as he reads it that way, says that even though Uravaśi is not present on the scene, still the King sees her everywhere and feels that she is quite near-by (Cf. Thy absence makes thy presence all pervading and I am baffled) or it may be used to show how the search for Urvaśi being fruitless elsewhere, may be fruitful at that place. माधुर्य सौकुमार्यौ शब्दगुणौ । In addition to these, there are कान्ति, समाधि and प्रसाद.

कान्तिगुण is defined as 'अविदग्धवैदिकादि प्रयोगयोग्यानां पदानां परिहारेण प्रयुज्यमानेषु पदेषु लोकोत्तरशोभाजनकमौज्ज्वल्यं कान्तिः ।'

समाधिस्तु 'बन्धगाढत्वशिथिलत्वयोः अमेणावस्थायां समाधिः । 'यावदर्थकपदरूपमर्थवैमत्यं प्रसादः ।' The metre is द्रुतविलम्बित.

The mountain is silent. The King fears the mountain cannot hear him being at a distance. So the King goes near it and then asks him.

St. No. 27 सर्वक्षितिभृतां नाथ दृष्टा सर्वाङ्गसुन्दरी etc.
रामा रम्ये वनोद्देशे मया विरहिता त्वया ।।

Some read the verse फलिहसिला etc. before this stanza which is included by us in appendix No. 1.

"This verse is noteworthy as it is found verbation in the Ramāyaṇa (where it begins with कच्चित्) (अरण्य 64-29-30) on the lips of Rāma, who is similarly circumstanced and who hears it echoed with a like result."—Prof. Bhave.

But in the वाल्मीकीय रामायण edited by Viśvabandhu Sastri this verse is not found in the 64th Adhyāya of the अरण्यकाण्ड.

The other speciality of the stanza is that it embodies both the question and the supposed reply. This is technically called त्रिगतम् in dramatic language. It is defined as—

"अत्र प्रश्नवाक्यमेव उत्तरत्वेन योजितम् । त्रिगताख्यं वीथ्यङ्गं चेदम् । तथा चाह साहित्यदर्पणकृत् । त्रिगतं स्यादनेकार्थयोजनं श्रुतिसाम्यतः । S. D. VI. 257.

The stanza differently construed gives the question and the reply. The affirnative is nothing but the echo proceeding from the moutain-side.

The Question is हे सर्वक्षितिभृतां नाथ,

सर्वाङ्गसुन्दरी रामा मया विरहिता रम्ये वनोद्देशे त्वया दृष्टा (किम्)।

The reply – हे सर्वक्षितिभृतां नाथ, सर्वाङ्गसुन्दरी रामा त्वया विरहिता रम्ये वनोद्देशे मया दृष्टा ॥

This is possible because the सर्वक्षितिभृतांनाथ is श्लिष्ट. It can refer to the mountain as क्षितिभृत् means a mountain and then the Lord of all the mountains. The word क्षितिभृत् also means the King —(the protector of the earth) and then the Lord of all the kings means Purūravas in this case. Secondly, by changing the positions of the words त्वया and मया with reference to दृष्टा the question is turned into a reply.

The King asks the mountain if that beautiful lady (रामा) fair in all limbs (सर्वाङ्गसुन्दरी) and separated from him was seen by the mountain in that forest-region. The mountain as if replies by the echo that 'मया दृष्टा' 'Yes, I have seen her'.

'अत्र पठितिसमाख्यं सौन्दर्यम् यदुक्तं भोजदेवेन "काकुस्वरपदच्छेदभेदाभिनयकान्तिभिः। पाठो योऽर्थविशेषाय पठितिः सेह षड्विधा ॥"

The King wonders that the mountain has given an affirmative reply in the very order of his words. The King blesses that the mountain should hear something more pleasant. It appears that the words of the King are re-echoed. So the King comes to know how it is not a reply by the mountain but only an echo of his words emerging from the mouth of a cave.

The King is exhausted and so wishes to enjoy the breeze blowing over the waves, sitting on the bank of the mountain-river. The stream though turbid (कलुषा) with fresh rain-water ('नवाम्बु') pleases the King.

'शीतलवातस्य श्रमापनोदकत्वात् विरहाद्विहाराच्च श्रान्तो राजा शिशिरवातमासेवितुं कामयते।'

The King imagines that Urvaśī must have been turned into a river and expresses the same in the next verse.

St. No. 28 तरङ्गभ्रूभङ्गा etc.

This is a sustained and excellent poetical fancy. (उत्प्रेक्षा) 'भवेत् सम्भावनमथोत्प्रेक्षा प्रकृतस्य परात्मना।' S. D. X. 40. Each one of the first three lines contains a reference to the river, which the King construes with reference to Urvaśī also. The fourth line ‘embodies the conclusion, based upon those facts, that the river must be Urvaśī metamorphosed into that form.’

तरङ्गभ्रूभङ्गा तरङ्गाः भ्रुवः भङ्गाः इव स्याः सा । Both the तरङ्गः। and भ्रूभङ्गाs are कुटिल.

The row of water-birds frightened by the splashing of the water and therefore making rattling noise is compared to be the girdle of Urvaśī jingling with small bells, when she walks away hastily in anger.’ (Prof. Bhave).

यथाविद्धं—आविध्दं यान्ती –moving in a zig-zag manner. आविध्दं-कुटिलं.

(ii) Moving with faltering steps.

कुपिता स्त्री कुटिलया गत्या चलन्ति, तथैव नदी अपि वक्रेण प्रवाहेण गच्छति इति उभयोः साम्यम् ।’

स्खलितमभिसंधाय—स्खलितं अपराधचयं अभिसंधाय मनसि कृत्वा (i) Negotiating the many obstacles. (ii) Brooding over the many lapses of the King.

The poet has a very powerful imagination, which in running riot. The King is a lunatic and lover both at this time.

The figure of sense is उत्प्रेक्षा based on उपमा. Therefore, there is अङ्गाङ्गिभावसङ्करः।’

The King then prefers his request to her. Folding his hands he sings the following verse.

St. No. 29 **त्वयि निबद्धरतेः** etc.

Some read the verses—

(i) पसीअ पिअअम सुन्दरि एणए etc. (ii) पुव्वदिसापवणाहअ etc. (iii) हंसरहंग संख कुंकुम etc. before this stanza. All these verses are gives in appendix No. 1,

Surendranāth reads भामिनि for मानिनि. He explains भामिनि as हे कौपने। Whereas मानिनि means ‘Oproud one!’ The King addresses the river as if she were उर्वशी. The King says he is one wno has fixed his affection निवद्धरतिः।) on her, one who speaks sweet words (प्रियवादिन्) and one whose mind is averse to (पराङ्मुख) to any deviation (भङ्ग), from faithful love (प्रणय). He does not remember any fault even the slightest one that उर्वशी might have detected in him for which she has forsaken him though her slave (दासजनः)

Act III—29

प्रणयपराङ्मुखचेतस :– ‘प्रणय’: अगाधं प्रेम तस्य भङ्गे पराङ्मुखं चेतः यस्य सः।’ अपराधलव – दोषस्य अणुं ।

The three adjectives qualify the King and they are significant. Therefore, the figure is परिकर अनुप्रास with the repetition of पवर्ण is also quite pleasant. द्रुतविलम्बित वृत्तम् ।

Mammata points out that the poet has committed a fault in not using अपि after अपराधलवं. Without अपि the meaning will be ‘Tell me what small fault you have noticed in me — of course, a great one you may have’! अत्र लवमपि इत्यर्थः अवश्यं वाच्यः, अन्यथा लवनिषेधे स्थूलप्रतीतिप्रसंग :, ‘अपराधलवं न पश्यसि किन्तु महान्तं अपराधम्’ ।

The King then feels that it is really a river only (परमार्थं सरित्). For, if it were Urvaśī, then she would not flow to the sea, abandoning Purūravas. But the King forgets,

‘न वै स्त्रैणानि सख्यानि संति सालावृकाणां हृदयान्येता’ । The King does not want to ascribe inconstany to उर्वशी, (Cf. भर्तुविप्रकृतापि रोषणतया मा स्म प्रतीपं गमः ’। Śàk.)

Even though the King realises that the river is not Urvaśī and his request has been fruitless, he does not give up hope. For, ‘अनिर्वेद प्राप्याणि श्रेयांसि’। “ Good fortunes cannot be obtained by sorrowing.”

‘Faint heart never win a fair lady.”

‘Fortune favours the brave’

or Cf. ‘अनिर्वेदःश्रियो मूलमनिर्वेदः परं सुखम्’ ।

or ‘साहसे श्रीः प्रतिवसति’ ‘उद्योगिनं पुरुषसिंहमुपैति लक्ष्मीः ।

Thus the King utters a very good maxim. It is true that a faint heart (निर्वेद) will never be blassed with good fortune (श्रेयांसि). निर्वेदन न प्राप्याणि इत्यर्थः । Wilson translates, ‘ Fortune crowns those who yield not to despair.’

Shri Vaidya quotes Shakespeare,

“ We fail,
But screw your courage to the sticking place
And we will not fail. ”

The King, therefore, decides to go to that very place, where the lady with beautiful eyes (सुनयना) disappeared (तिरोभूता).

from his gaze. (नयनयोः) When he turns round to his great joy he finds a trace of her track. What it is can be known from the next verse.

St. No. 30 रक्तकदम्बः सोयं प्रियया etc.

The King saw that red कदम्ब plant, a flower of which indicative of the end of the summer season. (धर्मान्तिशंसि) was honoured by his beloved as an hair ornament (शिखाभरणं कृतम्) though it was rough (विषम) with the filaments (केसर) not fully developed (असमग्र).

'रक्तकदंबो हि वर्षासु कुसुमितो भवति।' The Kadamba tree puts forth buds by the first showers of rain.

शिखाभरणम्. आभरण – decoration.

'शिखा is used to signify the hair on the crown of a woman's head as well as that on a man's (Pandit).

The King then sees an antelope, squatting there and desires to inquire of him about the news of his beloved.

The King describes the antelope in the following verse.

St. No. 31 कृष्णशारच्छ विर्योसौ etc.

'The stanza रक्ताशोक कृशोशरी क्व नु गता etc. given in the footnotes is quoted in the Kāvya Prakāśa (VII) as an example of Kāvya where harsh words are a merit. The commentators of the काव्यप्रकाश regard it as genuine; but some of the very good Mss. of the play know nothing about the verse. Even though it gives a good sense, the testimony of the commentators is not always above impeachment.

The King thinks that the antelope with his dark and spotted body (कृष्ण सारच्छविः) appears to be a glance (कटाक्षः) as it were (इव) cast (पातितः) by Silvan Beauty. (काननश्रिया) to admire the splendour (शोभा) of the woods (वन).

The काननश्री (the silvan Beauty) is personified. Her eyes are dark and so perhaps the glances are equally dark. The poet imagines that the spotted deer is that glance of the Forest Glory, by which she takes a view of her own charms—the beautiful scenery. The figure is 'उत्प्रेक्षा'.

Surendranāth reads this verse as 'कृष्णसारच्छविर्योऽयं...नवशष्पावलोकाय कटाक्ष इव पातितः।' and takes it before the verse रक्तकदम्बः सोऽयं etc. According to him सार = शबल and नवशष्पावलोकाय मृदुबालतृणशोभाप्रेक्षणाय पातितः कटाक्षः इव दृश्यते।

The King is disappointed at this time also as the antelope turned his face in another direction, as if disregarding him. But when he observes the deer, the King knows why he turned his face.

St. No. 32 **अस्यान्तिकमायान्ती शिशुना।** etc.

The antelope with his gaze not directed elsewhere (अनन्यदृष्टिः) and with his neck turned (भुग्नग्रीवः) is looking at his mate (तां विलोकयति), approaching (आयान्ती) him but obstructed (रुद्धा) by the suckling fawn (स्तनपायिना शिशुना).

भुग्नग्रीवः भुग्ना ग्रीवा यस्य सः।

भुग्न Past pass. part. भुज् 6 p. to bend, to curve.

Cf. तस्य स्तनप्रणयिभिर्मुहुरेणशावैर्व्याहिन्यमानहरिणीगमनं पुरस्तात्।

(Raghu. IX. 55)

The beasts are accompanied by their mates. Even when the mate is near by, still the antelope is eager for her आगमन. These scenes must be exciting the King's grief all the more.

After this stanza one Mss. reads the verse 'क्वाकार्यं' etc. given in the foot-notes in our text. The काव्यप्रकाश and the साहित्यदर्पण quote the verse. काव्यप्रकाश gives it as an instance of भावशबलता. The अकार्य referred to there is the love for देवयानी a 'ब्राह्मणकन्या।' Some of the commentators of the Kāvya Prakāsh regard it as a quotation from this play. But as only one Mss. gives the verse and as it is out of context, we have dropped it. The authority of the commentators as regards its authenticity is not above question. Therefore, the verse appears to be a later addition (Prof. Bhave).

The King inquires of the Lord of the herd about Urvaśī in the next verse.

St. No 33 **अपि दृष्टवानसि मम प्रियां वने** etc.

The King wants to know if the deer came across his beloved in the forest. The characteristic of his beloved for the information of the deer, are that Urvaśī's glances are as graceful (सुभग) as those of the deer's broad-eyed mate (पृथलोचना.)

'उपलक्षणं = प्रत्यभिज्ञानचिन्हं' The mark for recognition.

Surendranāth here takes सुभगा instead of सुभगं and explains it as an adjective of सा। We have taken it as सुभगं modifying the verb वीक्षते। Thus an adverb–'gracefully.'

The deer turns away his face towards his wife ignoring the King's words altogether. The King says, there is nothing unnatural in it. For 'परिभवास्पदं दशाविपर्यय:।. This is a good maxim, showing how the reverse of fortune is an object of contempt. Cf. 'पश्यामि अहं जगत्सर्वं न मां पश्यति कश्चन।' This is the condition of a man suffering from the adverse fortune.

Surendranāth reads 'विधिविपर्यय:' in the place of 'दशाविपर्यय:।'

The King goes away from that place and then sees something of a deep red hue (नितान्तरक्तम्) in the crevice of a rock. (शिलाभेदान्तरगतं). The King is guessing as to what it is.

St. No. 34 **प्रभा लेपी नायं हरिहत मृगस्यामिषलव:** । etc.

The thing that the King has seen resembles a piece of flesh (आमिष लव) of a deer killed (हत) by a lion (हरि), but it cannot be taht because it is full of lustre. If it be taken to be a spark of fire (स्फुलिङ्ग) it is not possible, because it has just poured down (अभिवृष्टं).The King then observes closely and recognises the thing. It is jewel (मणि:) having the same hue (समराग:) as that of the bunch of red Aṣoka flowers (रक्त अशोकस्तवक). It is shining in the rays of the Sun. The King fancies that the Sun is as if trying to lift it up with his hands (कर) extended for that purpose.

प्रभालेपी–'प्रभया दीप्त्या लिम्पति व्याप्नोति सन्निहितमपि प्रभालेपी देदीप्यमान:।' surrounded with brightness. 'प्रभाया: लेप: प्रसरणं अस्यास्ति इति वा।'

गगनमभिवृष्टं पुनरिदम्. 'It has just rained'. Some read 'गगनमभिवृष्टं दहनम्।' but it is not good as it violates योग्यता one of the three essentials of a sentence. 'वाक्यं स्यात् योग्यताकौक्षासत्तियुक्त: पदोच्चय:।' S. D. II. 1.

Just as वन्हिना सिञ्चति is not a good sentence so also in this case. स्फुलिङ्ग–अग्निकण:।

स्तबक–a bunch. 'It is used because a bunch of flowers might match the red lustre of the ruby (Prof. Bhave).

‘ अत्र सन्देहे रक्तत्वं कारणम् । ’ In the first half of the stanza, a doubt is raised and then it is removed. Therefore it is निश्चय गर्भ ससन्देह अलङ्कार. In the third line there is a certainty ‘ निश्चयान्त ’ and the last line gives us a fine poetical fancy ‘ उत्प्रेक्षा ’. There is आर्थी उपमा in रक्ताशोकस्तबक समरागः and श्लेष in आलम्बितकरः as the word कर means (i) ray, or (ii) hand.

The jewel captivates the King’s mind and he thinks of taking it up.

But he hesitates because he may spoil (अस्रोपहत) the jewel with his tears if he takes it. The beloved Urvaśī, in whose hair (शिखायां) scented (अधिवासितायां) with the Mandāra flowers (मन्दार पुष्पैः), that gem is fit to be placed, is difficult for the King to secure. This also makes him nervous to pick up the gem.

अधिवासित – from वास् 10 (v) to perfume.

Surendranāth reads अश्रूपहतं in the place of अस्रोपहतम् । ’

The King is shedding tears, tormented as he is by the grief of separation and so if he takes the gem, it would be badly spoiled, drenched as it will be by his tears.

Just when the King was about to go away, leaving the gem there only, someone speaks behind the curtain. (नेपथ्ये)—अदृष्ट-भाषितम् । Some divine voice advises the King to take up the gem. The importance of the gem is explained in the following verse.

St. No 36 **संगमनीय इति मणिः** etc.

The invisible voice informs the King that it is the Sangamanīya gem produced from the red lac applied to her feet (चरणराग) by the daughter of the Mountain (शैलसुता). When put on (घार्यमाणः) it brings about (आवहति) ere long (अचिरात्) union with the dear one.

‘ The red lac of पार्वती’s feet might have been watched off by some mountain-rivulets and deposited in the crevice of some rock. ’

Prof. Sydney Edge writes, “ With the ancients a jewel was an amulet ; that is to say an object possessing the property of warding off bad influence and endowed with the power of attracting good ones."

The obtaining of this jewel was suggested by the expression 'स्थिरभक्तियोग-सुलभ' in the नान्दी verse. 'अस्य मणेः संयोगेन नायको नायिकया सङ्गमिष्यते।' आर्या जातिः। Surendra.

The King listens to these words and wonders as to who is thus directing him. When he looks into the quarters he realises that it is some revered sage leading the life of a deer (मृगचारी) who has taken pity on him. The King feels obliged for the advice imparted to him by the sage.

Kātayavema says, this sage is the father of Urvaśī. But we do not feel so. Here some other sage leading the life of a deer is referred to.

Such an advice was necessary at this stage, as in its absence the mad King would have passed by the gem and his frenzied raving would be unending.

The King then addresses the संगमनीय (lit. one which brings about the संगम or union.)

St. No. 37 **तया वियुक्तस्य विलग्नमध्यया** etc.

The King tells the संगमनीय gem that, if it would bring about his union with that lady who has an exceedingly slender waist, (विलग्नमध्या) and from whom he is separated, he should then make the gem his crest-jewel (शिखामणिः), as Śiva bears the young moon on his own forehead.

Cf. मध्येन सा वेदि विलग्नमध्या वलित्रयां चारु बभार बालता।' Kumar. I. 39. 'Kātayavema's reading पुनस्तया वेदिविलग्नमध्यया perhaps owes its origin to the verse from the कुमारसंभव.

बालमिवेन्दुमीश्वरः—This is a proper simile.

Just as the crescent moon, when placed on the forehead, relieved Śiva of the burning effect of the Hālahala, similarly, the gem is expected to reduce the suffering of the King and so the King promises to honour it by placing it on his forehead. (शिरसि धारणं परमादर सूचकम्।)

Surendranāth reads निमग्नमध्यया for विलग्नमध्यया and explains निमग्नः कृशः मध्यप्रदेशः यस्याः सा। In the last line there is a simile. The meter is वंशस्थ।'

The King accepts the gem and then walks about and finds a creeper destitute of flowers. The sight of the creeper rouses his passion (रतिः) ‘It is a pleasure as arising from the company of a woman.’

He then changes his line of thinking and says that there is no wonder if the creeper has such an influence on him or is gladdening his heart. The reason is given in the following verse.

St. No. 38 तन्वी मेघजलार्द्रपल्लवतया etc.

The slender creeper with its sprouts (पल्लव) wet (आद्र) with rain-water (मेघजल) appears as though Urvaśī’s lower lip (अधर) is washed off (घौत) with tears. The creeper appears to be void (शून्य) of ornaments (आभरण) as it were, with its ceasing (विश्रान्त) to put forth blossoms (पुष्पोद्गमा) at the end of its flowerinq season (स्वकाल-विरहात्). It appears to be observing a vow of silence due to anxiety (चिन्ता मौनस्थिता), in the absence of the humming of bees. (मधुलिहां शब्दैर्विना). The creeper resembles the hot-tempered Urvaśī, who having spurned (अवधूय) the King fallen at her feet (पाद पतित) is now repenting (जात-अनुतापा इव).

The creeper is compared to Urvaśī, the leaves wetted with rain-water to the tears shed by Urvaśī, the creeper’s not being laden with flowers, the season of flowering being over is compared to Urvaśī’s person without ornaments thereon and her remorse thus expressed, the creeper’s having no bees humming on it is compared to the vow of silence observed by Urvaśī now repenting.

The figure of sense is उत्प्रेक्षा.

The King then embraces the creeper resembling his beloved. Due to the influence of संगमनीय gem, Urvaśī is seen there in the place of the creeper. The King has closed his eyes when he gesticulates the sensation of touch. The King feels comforted as if by a contact with the body of Urvaśī, yet he does not believe in the whole thing. For, he has been deceived by many things which resembled his beloved upto now.

St. No. 39 समर्थये यत्प्रथमं प्रियां प्रति etc.

The King says whatever he first believes (समर्थ) to be pertaining to his beloved, turns out (परिवर्तते) to be something else (अन्यथा) the next moment. He, therefore, does not wish to open

(विनिद्रे न करोमि) his eyes all at once even when he has discovered (विभावित) his beloved (प्रिया) by her peculiar touch (स्पर्श). The King even though sure about the union with his beloved hesitates to open his eyes, for disappointment may once again stare him in the face.

The King then gradually opens his eyes and is overjoyed to find that it is forsooth his beloved Urvaśī.

The King is saluted by Urvaśī. He then addresses her the following verse.

St. No. 40 त्वद्वियोगाद्भवे etc.

The King tells her how he plunged into darkness (तमसि मज्जता) consequent on separation from her (त्वत् वियोगोद्भवे); has fortunately (दिष्टया) regained her (प्रत्युपलब्धा) as a dead man (गतासुः) his consciousness (चेतना).

गतासुः गताः असवः अस्य सः a dead person.

The King cleverly points out that Urvaśī is to him what the चैतन्य is to a dead man. Urvaśī is his very life. He without Urvaśī is as if dead though living.

Surendranāth reads चण्डि for तन्वि. But तन्वि ‘ slender one ’ as an adjective referring to the beauty of Urvaśī, appears to be better at this occasion. The King's derailment of mind (विवेकभ्रष्टत्व) is now over and he is now completely cured out of his frenzy.

The metre of the stanza is अनुष्टुभ्।

Urvaśī then tells the King that she witnessed the state of Purūravas with her sense-organs concealed within. Even though her body was transformed into a creeper, the power of witnessing and experiencing had not been taken away. The King is unable to follow what she means by ‘ with her sense-organs concealed within ’. Urvaśī promises to explain it, but is eager to be excused by the King, for having reduced him to that condition, when under the influence of anger (कोपवशं). The King in reply tells her that there is no need to propitiate him, for at very sight of Urvaśī his soul together with its internal and external senses, is gratified (प्रसन्नः) (सबाह्यान्तःकरणः अन्तरात्मा).

“The external sense-organs are the five sense-organs (ज्ञानेंद्रिय's श्रोत्रं त्वक् चक्षुषी जिव्हा नासिका चैव पंञ्चमी); and the five कर्मेंद्रिय's,

(पायूपस्थं हस्तपादं वाक् चैव दशमी स्मृता) '. The internal sense-organs are three according to the सांख्यs – बुद्धि मनस् and अहंकार. The Vedantins add a fourth, viz. चित्त to this list." (Prof. Bhave).

The King wants to know how Urvaśi could stay so long without him. Urvaśi then relates her account to him. The divine कार्तिकेय, having taken the vow of ब्रह्मचर्य, settled upon the bordering region of the गन्धमादन, called अकलुष, and laid down the rule, that whosoever lady entered that region should be transformed into a creeper, and would not be freed from that form except with the help of the gem produced from the feet of गौरी. Urvaśi forgetting the rule of the deity, with her mind stupefied by the curse of the preceptor, entered the forest sacred to Kumāra, without accepting she King's entreaties. Immediately after entering, she was transformed into a vernal creeper.

The King realises everything then.

St. No. 41 रतिखेद सुप्तमपि मां etc.

The King knows that Urvaśi, who considered his sleeping on the bed feeling exhausted due to love's sport to have gone on journey, would not otherwise bear that long separation from the King.

The King tells Urvaśi that he regained her by virtue of the gem संगमनीय, having learnt from a sage that it was the means of reunion with her as Urvaśi herself knew. Urvaśi takes the jewel and wears it on her head.

The King looks to her and admires her beautiful appearance in the next verse.

St. No. 42 स्फुरता विच्छुरितमिदं etc.

The King asks Urvaśi to stand there for a while for her face covered over (विच्छुरित) with the flashing (स्फुरता) redness रागेण of the gem placed (निहित) on the forehead (ललाट), had assumed (उद्वहति) the beauty (श्री) of a lotus reddened (रक्त) by the morning Sun श्री (बाल आतप,) and was looking quite pleasant.

'The fair lotus-like face of Urvaśi was tinged red with the shooting rays of the ruby'. कमल – white water lily.

The beauty of a white lotus blooming at the rising sun is different; and the charm of Urvaśī's face with the संगमनीय gem o her forehead is different. But these two are said to be one and so the figure is निदर्शना.

Urvaśī is aware that it is long since the King has come away from प्रतिष्ठान and that the subjects will find fault with her for keeping the King away for such a long time. She proposes that they should then return to the capital of the King.

The King agrees with Urvasī's suggestion and when asked as to how he would like to go back, express his wish in the following verse.

St. No. 43 अचिर प्रभाविलसतेः etc.

The King requests Urvaśī to take him to his residence in a fresh (नवेन) cloud (पयोमुचा) transformed (गमितेन) into an aerial car (विमानतां) bearing an ensign in the form of the flashes of lightning and adorned with the fresh paintings in the form of the rain-bow.

अचिरप्रभा = विद्युत्. The lightning is to serve as a banner and the rain-bow as the fresh pictures on its sides.

'Oil paintings are not quite uncommon on the sides of carriages even in the present day' (Pandit).

खेलगमना – One having sportive gait.

Urvaśī is not completely humanised and the divine powers are still possessed by her. 'This device must have had a grand spectacular effect on the stage, especially at the close of this long act so full of pathos.'

A resuma of the IV Act

The प्रवेशक informs the audience how उर्वशी, when she had been for the honeymoon with the King Purūravas got angry with him for his intent observation of a Vidyādhara girl called Udayavatī, entered the forest dedicated to Kumāra and was transformed into a creeper, with her consciousness retained and the body only undergoing a change. It also informs us how the King who has gone mad is searching for her in tne forest. The conversation between Chitralekhā and Sahajanyā also informs the audience that some means or the other for the re-union will be brought about by someone's favour.

In the words of Wilson, "This act is without a parellel in any of the dramas yet met with. It is almost entirely in Prakrit (if the verses supposed to be interpolations are held to be genuine– Ed.) and the Prakrit is arranged not only in metrical forms peculiar to that language, but according to particular music rhythm, as intended to be sung.

Again, there are stage directions for the measure to which cretain gesticulations are to be performed, so that it partakes both of the operative and melo-dramatic character. The names of the airs and measures are not current in the present day, nor known to the Pandits."

The main scene of the act presents the King Purūravas roaming about in the forest with his mind upset and stricken with sorrow. He has become mad on account of the sudden disaappearance of Urvaśī. The time when the main scene is staged, is the rainy season. The act is more a dramatic lyric than a drama. The poetical fancy of Kālidāsa is seen in its full form when he describes the King's search for Urvaśī. Kālidāsa is indebted to Vālmikī for this idea, and he in his turn is followed by Bhavabhūti in depicting the sorrows and lamentations of Mādhava in his wild search for Mālatī, who also becomes invisible all of a sudden.

The King goes on inquiring of various birds and beasts and even the mountain, about some news with reference to Urvaśī. The peacock, the cuckoo, the royal swan, the Chakravāka bird, the bee, the elephant, the mountain, the river, the spotted deer (सारङ्ग) all are addressed by the King successively but fruitless is his inquiry.

Cf. मयूरः परभृतहंसो विहङ्गमोऽलिर्गजः । पर्वतः सरित्कुरङ्गमः । तवकारणेनारण्ये भ्रमता बहु बहु पृष्टो मया रुदता ॥ app. No. 1. V. 30.

Finally he gets the Sangamanīya gem and comes across the very creeper which was nothing but Urvaśī in that form. The lovers are reunited and return to the capital of the King.

The act abounds in many figures of speech and sense and is a specimen of good poetry.

Sahajanya's remark, 'दूरासढः खलु प्रणयः असहनः; the King's utterances like अये परावृत्तभागधेयानां दुःखं दुःखानुबन्धि, राजा कालस्य कारणम्, प्रभुता रमणेषु योषितां न हि भारस्खलितान्यपेक्षते, महदपि परदुःखं

शीतलं सम्यगाहुः, अनिर्वेदप्राप्याणि श्रेयांसि have assumed the position of सुभाषितs in the Sanskrit literature.

The verse नवजलधरः etc. (IV. 1) describing how the King mistakes a cloud for a demon snatching away Urvaśī, the stanza विद्युल्लेखाकनकरुचिरं etc. (IV. 4) comparing the signs of the rainy season with the royal insignia, the verse मृदुपवनविभिन्नः etc. (IV. 10) establishing the superiority of Urvaśī's charms to a peacock's beautiful appearance by stating that the peacock dance with delight as his superior competitor namely Urvaśī is not present the stanza सरसि नलिनीपत्रेणापि etc. (IV.20) describing the चक्रवाक who is the standard of conjugal love, the verse मामाहुः पृथिवीभृतामधिपति etc. (IV. 25) comparing the King and the elephant in a lovely manner; the stanza तरङ्गभ्रूभङ्गा etc. (IV. 28) identifying the river with Urvaśī in a striking manner, the verse तन्वी मेघजलार्द्रं etc (IV. 38) comparing a creeper to a woman, in a poetical style, and the verse अचिरप्रभाविलसितैः depicting the King's wish to go back to his capital in a balloon made of a fresh cloud, all possess a distinct literary charm and are good specimens of the creative fancy of our poet.

Kālidāsa has given a word-picture of Urvaśī in this act. She is कनकनिकषास्निग्धा shining like a streak of gold on a touch-stone (IV. 1). Urvaśī has abundant and beautiful locks of long hair, and when decked with frgrant flowers, her bair put into background even the tail of a peacock (IV. 10). She decorates her hair with यूथिका flowers or मन्दार flowers (IV. 35) (यूथिका शबलकेशी). Her eyes are long and intoxicating (पृथुलोचना IV. 33) (मदिराक्षी) (IV. 22) and they become reddish and full of tears when she is angry (IV. 5). She glances (दीर्घापाङ्ग) gracefully (सुभगंवीक्षते). Her curved eye-brows beautify her face (नतभ्रूः). When she knits her eye brows she resembles a river with gentle ripples(IV.28). She likes flowers and uses the blossom of the red कदम्ब tree even though not fully opened, for her ear-ornament (IV. 30). She paints her lower lip juicy like that of a ripe जम्बु fruit. (IV. 13). Her breathing bears fragrance more perfumed than the sweet smell of a lotus (IV. 22). Her prominent throat gives out a sweet voice imitating the warbling of a cuckoo (एषा परभृत् प्रियेव मे मञ्जुस्वना।.) She has a long neck (उत्कण्ठा). She is attractive with her plump breasts (अल्पकुचान्तरा IV. 26) and appears to be fond of a breast garment dark-green like the belly of a parrot (IV. 7). The deep navel makes her more beautiful (निमग्ननाभि: IV. 7). She possesses a slender waist (विलग्नमध्या). Her hobby of wearing a (gingling) girdle is referred to (क्षुभित विहग श्रेणिरसना). The poet does not forget to describe her hips which are broad and round. (गुरुनितम्बा, रथाङ्गश्रोणिबिम्बा.) The King syas, she is (रम्भोरू:) (plantain-thighed) क्व नु खलु रम्भोसर्गता स्यात् । i. e. possessing straight and fleshy thighs. Her gait is so attractive that even a swan is tempted to copy it, nay, steal it (IV. 15).

Her joints are well turned. (पर्वसु संनता). In brief, she is a fair-limbed lady (सुगात्री IV. 6) and is, therefore, charming to look at (सुखालोका). Her beauty was so attractive that the King became mad in her absence. She being a heavenly damsel (अप्सरस्) is, always young, (स्थिरयौवना) a characteristic which is exceptional and highly wished for by any woman. Beautiful as she is, she is असहना by nature i. e. cannot bear any lapses on the part of the lover in his love for her. But at the same time she cannot be angry for a long time. दीर्घं न सा कुप्यति।' (IV. 2.) She is sincere in her love; (न खलूर्वशी पुरूरवसमपहाय मुद्राभिसारिणी भविष्यति), as is declared by her lover, the King Purūravs, whom she has chosen as her husband of her own free will. (स्वयं वृत: पति: उर्वश्या। (IV. 19) Her heaven is on earth, she is much affected with love to wards the King.

There is no wonder then if her lover describes her as the lunar digit among young ladies (युवतिजन शशिकला), or the best amongst the gems of women. (स्त्री रत्नेषु ममोर्वशी।) IV. 25. The King, when reunited with her, therefore says—

"दिष्टयाप्रत्युपलब्धासि चेतनेव गतासुना।" IV. 40.

Cf. app. No. I. St. No. 27.

सुरसुन्दरी जघनभरालसा। पीनोत्तुङ्गघनस्तनी स्थिरयौवना तनुशरीरा हंसगति:। गगनोज्वलकानने मृगलोचना भ्रमता। दृष्टा त्वया तर्हि विरहसमुद्रान्तरा॰दुत्तारयमाम्।'

She appears all the more charming with the संगमनीय gem placed on her forehead. She is not completely humanized, as is seen from the supernatural power which she uses in transforming a fresh cloud into a balloon. With all her love for the King, she can think of the subjects waiting for the King's arrival.

Kālidāsa adds to the pathetic effect by using the method of presenting contrast. Thus the King meets the Chakravāka blessed with the presence of his beloved, the elephant enjoying the service rendered by his mate, and the antelope who is happy not only with his mate but with the fawn too. Purūravas himself is suffering from the separation with Urvaśī and the abovementioned sight must have excited him all the more.

We quote some verses from the Vālimikī Ramāyaṇa for the ready reference of the readers, who will easily compare for himself Purūravas' search for Urvaśī with the one by Rāma for Sītā.

'दृष्ट्वा शून्यं जनस्थानं विललापातिदुःखितः। हृता मृता वा नष्टा वा भक्षिता वा तपस्विनी ॥...जनकस्य सुतां भीरुमथ पप्रच्छ राघवः। कदम्ब ननु जानीषे मम सीतां शुभाननाम् ॥ स्निग्धपल्लवसंच्छन्नपीतकौशेयवासिनीम्। शंस त्वं यदि वा दृष्टा बिल्व बिल्वोपमस्तनी ॥ अथवार्जुन शंस त्वं प्रियां तामार्जवप्रियाम्। जनकस्य सुता भीरुर्यदि जीवति वा नवा ॥ ककुभः करभोरुं तां व्यक्तं जानाति मत्प्रियाम्। लतापल्लवपुष्पाढ्यो भाति ह्येष वनस्पतिः ॥ भ्रमरैरुपगीतश्च सर्ववल्लीविभूषितः। एष व्यक्तं विजानीते तिलकस्तिलकोपमाम्। अशोक शोकापनुद शोकोपहतचेतसाम्। विशोकं कुरु शीघ्रं त्वं प्रियासन्दर्शाद्धि माम् ॥ यदि त्वया ताल दृष्टा पक्वतालन्निभस्तनी। कथयस्व वरारोहां करुणा यदि ते मयि ॥ जम्बु जम्बुफलापूर्णे सा दृष्टा च त्वया यदि। प्रियां तां चारुसर्वाङ्गीं निःशङ्कं कथयस्व मे ॥ अथ त्वं मृगशावाक्षीं मृग जानासि जानकीम्। मृगविक्षोभिणीं कान्त्या मृगीभिः सहिता वने ॥ गजयूथप वामोरुर्यदि दृष्टा गज त्वया। न ह्यस्त्यविदितं तुभ्यमाख्याहि वरवारण ॥ शार्दूल यदि दृष्टा सा प्रिया चन्द्रनिभानना। शार्दूलभयवित्रस्ता कथस्वाशु ते शुभम् ॥ .... . व्यक्तं सा भक्षिता बाला राक्षसैः पिशिताशनैः। विशन्त्यङ्गानि सर्वाणि मया विरहिता प्रिया ॥...... इत्येवं विलपन् रामः पर्यधावद् वनाद् वनम्। क्वचिदुद्राव सावेगः क्वचिच्च भ्राम्यते बलात्। क्वचित् त्रस्त इवाभाति कान्तात्वेषण लालसः। क्वचित् स्खलन् क्वचित् वीक्षन् क्वचिद्धावन् क्वचित्पतन् ॥

...एवं विलपमानस्तु रामो मत्त इव स्खलन्। (सपृषष्टितमः सर्गः आरण्यकाण्डे।)

[Edited by Viśvabandhu Śastri]

Now a word about the आरण्यकाण्ड pages 316 to 320 and 323 (प्राकृत) verses found in some mss. stated to be sung by the King. We have given all those verses in appendix No. 1, as we think that they are later additions.

Shri Vaidya writes— "This act has some peculiarities all its own. It contains a long soliloquy of the half-mad King who resembles the mad King in Shakespeare's 'King Lear.' Another peculiarity is that the King speaks in Prakrit (verses) as well as in Sanskrit. But about the Prakrit passages there are two opinions that—

I. They are written by Kālidāsa himself and, II. They are not of Kālidāsa, but interpolated by others. The rejection of the first view is accepted for the following reasons.

(i) Some of the verses cannot be assigned to any particular speaker— पिअसहिविओअविमणा etc. (app. I) and चिंतादुंमिअमाणसिआ etc. (app. st. 4)

(ii) The first two verses if genuine, would have attracted the attention of चित्रलेखा and सहजन्या.

(iii) Some of the Prakrit verses have little connection with the context, they are mere repetitions of Sanskrit verses immediately following or preceding the प्राकृत ones as.

(a) नवजलधरः सन्नद्धोऽयं etc. and मइं जाणिअ मिअलोअणि etc.
(IV–1 and app. 7)

(b) बंहिण पइं इअ etc. and नीलकंठ ममोत्कण्ठा etc.
(app. 12 and IV·9)

(c) रे रे हंसा किं गोइज्जइ etc. aud यदि हंसगता न ते नतभ्रूः etc.
(app. 17 and IV–16)

(d) हउं पइं पुच्छिमि etc. and मदकल युवति शशिकला etc.
(app. 22 and IV–24)

(e) अपि वनांतरमल्पकुचांतरा etc. and फलिहसि लाहल etc.
(IV–26 and app. 24)

(f) सुरसुंदरि जदणभरालस etc. and सर्वक्षितिभृतां नाथ etc. अपि दृष्टवानसि मामप्रियां etc.
(app. 27 and IV–33)

(iv) If the King sometimes speaks प्राकृत because he is mad (a) Why does he not speak प्राकृत prose ? (b) Why he speaks only one Sanskrit verse in madness? (अभिनव कुसुम स्तबकित तरुवरस्य परिसरे etc.) and (c) Why again are प्राकृत verses put into the King's mouth when he is no more mad? (मोरा परहुअ हंस रहंग etc. and पाविअसहअरिसंगमओ etc.)

(5) Many Mss. do not have them.

(6) The strongest argument against them is that they interrupt the free and natural flow of the sentiments expressed in Sanskrit passages.

(7) The other Sanskrit poets like Vālmikī and Bhavabhūti do not use such Parkrit verses in the mouth of their heroes when they are separated from their beloveds."

We agree with Shri Vaidya; in this point Prof Kangle's suggestion is also quite noteworthey. According to him, there are about twelve songs in Apabhramśa type of Prakrit language. Even if it is granted that अपभ्रंश language existed in the days of Kālidāsa, still it is difficult to suppose that it was being used in the Sanskrit literature too. Vararuchī does not mention अपभ्रंश language in his Prakrit grammar. But Chanda Hemachandra and others, who belong to a comparatively very much later period, describe the अपभ्रंश language in their Prakrit grammar. Bharata illustrates the 'Dhruvas' in the Prakrit and there is no mention of अपभ्रंश. Kālidāsa who comes nearer to Bharata or Vararuchī in the point of time, has not probably composed the अपभ्रंश part of the IV act.

Secondly, in the other two dramas of Kālidāṣa, especially in the मालविकाग्निमित्र, where there is much scope for singing and dancing, Prakrit is not used for that purpose. It is not necessary that a character must be mad or there should be a scene where only one character takes part. Even after the reunion of the King Purūravas and Urvaśī, these Prakrit verses are inserted in some mss.

If one says that this was a new experiment tried by Kālidāsa and as it failed he did not introduce it in the other dramas, it is not the case. For, with the introduction of singing and dancing the act can be more attractive when presented on the stage.

Prof. Kangle, therefore, concludes that just as the details about singing or dancing dependent upon the actors so far as the नान्दी or पूर्वरङ्ग is concerned, so also the ध्रुवागान or the other background music, was to be arranged by the company that staged the drama. The dramatist had no voice in it. So some enthusiastic dramatic company might have asked some good artists to compose the प्राकृत-अपभ्रंश songs and requested them to give them tunes and also set the dances appropriate for those occasions. Later on, those mss. which contain these प्राकृत-अपभ्रंश songs might have been copied from the ms. prepared by that dramatic company. As the other acts had not scenes where such matter could be added they have been preserved without interpolations.

Shri Pandit rejects these Prakrit passages as not being genuine for six of the very best mss. out of the eight collated by him do not have them and form one of the two commentators. काटयवेम knows nothing of these Prakrit verses, dancing postures and the stage directions referring to them. The King being our उत्तमपात्र allways speaks Sanskrit in the rest of the play.

Prof. Karmakar considers most of the Prakrit passages if not all to be quite genuine. According to him, Ranganāth notices these passages and comments upon them if not काटयवेम,(ii) One cannot always go by the majority of the mss. consulted in the matter of settling the genuineness or otherwise of certain passages. (iii) Though the King is an उत्तमपात्र he has practically gone mad in the fourth act and therefore there should be no objection if he utters some Prakrit verses while being under the influence of madness. नाटचशास्त्र itself lays down that an उत्तमपात्र may have recourse to Prakrit if the occasion demands it.

(कार्यतश्चोत्तमादीनां कार्यो भाषा व्यतिक्रमः ।)

(iv) The प्राकृत passages even if they are tautological they can be attributed to the King's madness.

(v) Even though Prof. Karmarkar admits as a rule that the shorter text is the more reliable one, he considers that fourth act stands in a peculiar position. He wonders how so many passages came to be interpolated in this act. According to him 'the poet in introducing these Prakrit passages is guided by two considerations: (1) that of making the whole scene romantic and solemn and (2) that of giving to the actor representing the King, occasional rest. The fourth act has, therefore, more or less the character of an opera and thus stands by itself into conception as well as execution. But he does not mean to say that the fourth act is absolutely free from interpolations.

However, we agree with Prof. Keith who aptly observes, "The arguments against the authenticity of the verses are partly the silence of the theorists, the fact that the existence in Kālidāsa's time of Apabhramśa of the type found is more than dubious, that there is sometimes a degree of discrepancy between the verses and the prose of the drama, and that in many imitations of the scene (मालतीमाधव IX,) (बालरामायण V,) (प्रसन्नराघव VI) (and महानाटक IV), there are no similar verses." Prof. Gaidhani seems to be right when he says that some man of genius exploited the popularity of our poet to enhance the glory of the प्राकृत and अपभ्रंश dialects It would have enhanced the operic beauty of this lyrical melodrama and deeply impressed the audience by its scenic grandeur, but that does not prove that the प्राकृत passages are not spurious."

Anyway, keeping the problem of the Prakrit passages aside, the IV act undoubtedly presents the various changing sentiments and emotions such as मोह, आशा, अपेक्षा, निराशा, औत्सुक्य, हर्ष, चिंता, etc. exhibited in the madness of the King Purūravas. Even though the act is leaking us action and events, still it attracts the audience by the heightening of रस therein sone may plead the King's madness is not becoming a noble man like him. (प्रवातेऽपि निष्कम्पा गिरयः।) But the same charge can be levelled aaginst Rāma who wanders like a mad man from forest to forest in search of Sīta. It is, therefore, good to take it, that the dramatist has introduced this madness of the hero to show the hold of sincere love and its culmination to this effect. This is the seventh or the eighth stage among the ten stages of love, namely उन्मादावस्था. The act exhibits the play of emotions in the heart of the King. Sincerity and intensity of his passion drive him to madness and 'the miserable plight of the sublime and the hero is at once tragic and romantic.'

It illustrates how 'Love is a great leveller.' There is a vivid panorama of nature charming and enthralling. The dreary mountains and gloomy clouds produce a mellowing effect on the heart. Some feel that this suffering on the part of the King prepares him for the future union– which will be lasting eternal. For, 'What is easily won, is easily lost.' Urvaśī too suffers and is purified of her too human a frail and her love is made divine. The human weakness of the hero however makes him pleasing to us. After all

'Sorrow is not sorrow, but delight,
And miserable love that is not pain.

To hear of for the glory that redounds.
Therefrom to human kind and what we are.'

(Quoted by Shri Gaidhani.)

The fourth act has not solved the riddle if Urvaśī has given birth to any child as yet and as to what is going to happen about the impending separation of the lovers as per the counter-verse of the Lord Indra. The act has made the hero and the heroine suffer pangs of separation and perhaps thus added to their charms of re-union in their case. Even though the act serves no purpose in furthering the plot of the drama the poet appears to have been impressed by the Vedic, Brahmanic and Puranik versions of the story and could not let off such a poetic situation and hence the creation of this act.

◆

Act V

This act opens with a soliloquy of the Vidūṣaka, which serves the same dramatic purpose that a प्रवेशक or विष्कंभक generally does. The Vidūṣaka informs the audience that the King has returned, accompanied by Urvaśī after having enjoyed himself for a long time in the forests sacred to the gods, such as Nandana.

This reference to the नन्दन appears to some forest by that name, on the गन्धमादन mountain and not to the नन्दनवन or the Paradise.

The second thing that is conveyed by Vidūṣaka's स्वगत is that the King administers his kingdom honoured by the subjects with complimentary presents.

Surendranāth reads this as ‘ प्रविश्य नगरम् इदानीं स्वकार्यानुशासनेन प्रकृतिमण्डलमनुरञ्जयन् राज्यं करोति ॥ The King is described to be pleasing the subjects, as per this reading.

The third thing that is suggested is that the King suffers from no want with the exception of a male issue. Cf. (असंतानत्वं वर्जयित्वा न किमप्यस्य हीनम् । ’)

It is noteworthy that many of the heroes of the past suffered from childlessness. Dilīpa had to serve the divine cow for obtaining a son, Daśaratha had to perform the पुत्रकामेष्टि sacrifice for the same purpose. The King Duśyanta was equally worried in this matter, and his mother had performed पुत्रपिण्ड पालनव्रत for that purpose. (कष्टं खलु अनपत्यता) The fifth act of the Vikramorvasiya presents a similar scene like the one in the VII act of the Śakuntalam. Both King Purūravas and King Duśyanta feel immediately drawn to a Āyus and Sarvadamana respectively at the very first sight. Both of them admire and appreciate the boys, and still do not know that they are their own sons. The King Duśyanta was at least given some idea of the pregnancy of Śakuntalā (in the V act) which he remembers in the VI act when the curse of Durvāsas is over, but here the King Purūravas knows nothing about the pregnancy of Urvaśī except some few signs which he had faintly observed. The speech of the Vidūṣaka thus prepares the ground for the future scene, when Āyus is presented beforet he King.

The fourth point that is voiced by the Vidūṣaka is that, the day (when the main scene of the Act V is being presented) is a particularly sacred day (तिथिविशेष इति). The King after having bathed along with the queen at the confluence of the sacred Ganges and the Jumna has just entered the royal tent. (उपकार्यां प्रविष्टः) तिथिविशेषः A sacred day.

The Vidūṣaka desires to be the first one to share the perfumes and flowers while the King's toilet is being performed.

Just when the Vidūṣaka turns round the cry of some female attendant is heard from behind the curtain.

The audience is thereby informed how the gem worthy to be placed in the crown of the dearest wife of the King, placed on a casket of palm-leaves, covered with a piece of silken cloth and being carried by some lady, has been snatched away by a vulture mistaking it for a piece of flesh.

St. No. 1 आत्मनः वधमाहर्ता etc.

The King wants to punish the thief of a bird, bringing down death upon itself, who has committed this first theft in the house of the very person who is a protector. Here the King means that the bird has not snatched away the gem, but the death for itself. मणिं नाहरत् किन्तु आत्मनः वधमेवाहरत् इति वधस्य अत्र मणितादात्म्याभिसम्बधात् 'रूपकम् अलङ्कारः।' Surendra. As मणि is identified with वध, there is रूपक and as the adjective गोप्तुः is significant there is परिकर. 'Capital punishment was prescribed for the theft of precious stones.'

Kiratī then points out that the vulture is hovering round in the sky. She fancies that, it is as if drawing lines in the sky. (आलिखन् इव) with the gem, its golden chain held in the point of its beak.

किराती – 'किरात-शबर-पुलिन्दा म्लेच्छजातयः।'

The King also sees the bird and describes it in the following verse.

St. No. 2 असौ मुखालम्बितहेमसूत्रं।

The bird bearing the gem with its gold chain hovering विभ्रत् speedily in circles is drawing a circle of lines of the same colour as it (the gem). This circle is compared to the one drawn by a fire-brand.

Act V—2-3

अलातचक्र – ' Circle described by the fire-brand when it is moved in the air ' अलातं – न लातं ग्रहणं अस्य इति – that which cannot be caught by the hand. A fire-brand. ' ज्वलत् काष्ठम् । '

The King is thinking as to what should be done in this case. The Vidūṣaka reminds him that the King should not show mercy in that case ; or as per the Śāstras, the offender must be punished. ' अपरावी शासनीयः । ' The figure of sense is काव्यलिङ्ग.

यवनी—According to Wilson Tartarian or Bactrian women may be intended by the word यवनी.

St. No. 3 प्रभापल्लवितेनासौ etc.

The King fancies that the bird is as if providing an ear-ornament (अवतंसकय्) to the face of the Quarter (दिङ्गमुखस्य), by means of the gem (मणिना) with its lustre (प्रभा) spreading about (पल्लवित), as if with a bunch of Aśoka flowers. (अशोकस्तवकेनेव).

प्रभापल्लवित – द्युत्या विस्तृत. The gem as if increased in size on account of the spreading lustre). अवतंसकम् – ' A small garland of flowers used by women to decorate the hair.

The quarter is perhaps imagined to be the heroine. She wears an ear-ornament. The bird is fancied to be the hero. He provides his beloved the अवतंस. The fair ladies like the bunch of the red Aśoka flowers, as their ear-ornament, adding to their beauty.

There is thus उत्प्रेक्षा अलंकार in this stanza. In अशोकस्तवकेन इव there is उपमा.

The King says there is no use of the bow now, for the eater of raw flesh, i. e. the vulture has passed beyond the range of an arrow. The bird has gone far away but the gem is yet seen shining in the sky, as it is held in the beak by the vulture. The King describes the scene in the next verse.

St. No. 4 अभाति मणिविशेषो etc.

The excellent red gem is compared to Mars (मंगळ ग्रह) at night (नक्तं) and the bird to a piece of dense cloud (परुषघनच्छेद).

All these verses describing the bird as it is flying away even though possessing literary values appear to be somewhat strange especially when the King is shocked to see the loss of the संगमनीय gem. The King is found in an angry mood and so the verses even though sweet do not appear natural to be sung by him in the present mood. The reference to the लोहिताङ्ग may be intended to suggest impending अशुभ (evil). When somebody loses an extremely precious thing, and when one is seeing the thief carrying it away in his very presence, it is difficult to imagine whether he will describe the whole scene so patiently. We agree that the description is faithful and charming but that the King should give it in such a delicate style, appears to be a bit unnatural.

The King Purūravas orders Lātavya (the कञ्चुकिन्) to inform the Chief Police Officer, in his name, to search for that thief of a bird when resorting to its roosting-tree at night.

नागरिकः– The Superintendent of the City Police. नगरे नियुक्तः। (रक्षाविधानार्थम्।). The कौटिलीय अर्थशास्त्र gives in details the duties of a नागरिक.

दस्युः– a thief or a robber.

The Chamberlain Lātavya goes out to inform the नागरिक as the King has ordered him to do. Then the Vidūṣaka tries to console the King by saying that the robber of the gem cannot escape the punishment at the King's hands, anywhere he may go. The King as per the request of his friend occupies a seat and then explains to the Vidūṣaka why he is so much dejected and anxious about the gem, in the next verse.

St. No. 5 रत्नमिति न मम तस्मिन् etc.

The King tells the Vidūṣaka that his attachment (प्रियत्वं) for the gem (तस्मिन् मणौ) carried away by the bird (विहंगम आक्षिप्ते) is not because it is a gem (न रत्नम् इति), but because (यतः) it was that संगमनीय gem that brought about his union with his beloved Urvaśī. (प्रियया संगमितः।). The King is not worried about the gem beause it is a costly one, but it has favoured him in the past.

Cf. दुष्यन्त's similar reaction when he obtains the ring from the fisherman.

Just then the कञ्चुकी enters with the jewel and an arrow. The next verse contains the courtier's usual compliment to his master.

St. No. 6 अनेन निर्भिन्नतनुः etc.

The Kanchukin pleads that the bird has been killed as if by the arrow shot forth by the King. So he says that the condemned bird (वध्यः पतत्री), with its body broken through (निर्भिन्न तनुः।) by the King's might (बल) transformed into the form of that arrow (मार्गणतां गतेन), fell down (पतित:) from the mid-region (अन्तरिक्षात्) together with the crest jewel मौलिरत्न meeting with (प्राप्य) a punishment (उचित) for his offence (अपराध).

All gesticulate astonishment (विस्मय). The कञ्चुकी wants to know whom the gem washed with water, be now given. The King orders the Kirāti to purify it in the fire and keep it in a casket.

अग्निशुद्धम्–The purification by fire is necessary to remove the दोष caused by contact with the vulture.

The audience must imagine that the bird with his fast speed might have flown to some hermitage and rested there on a tree. It must have been observed by somebody and was shot down with an arrow. The officers of the King must have noticed the bird lying dead and taking the gem and the arrow must have presented the same to the King through the chamberlain. All these things take place in a very short time indeed. The poet appears to be in a hurry to bring the act to an end.

When the Kirāti goes out to do as ordered, the King inquires of the Chamberlain Lātavya if he knows to whom the arrow belongs. Lātavya replies that the arrow seems to have a name inscribed on it, but his sight is not able to discern the characters. From this it appears that कञ्चुकिन् knows that the arrow does not belong to the King and so the verse No. 6 that he uttered should mean that the bird even though shot down by somebody's arrow was really killed by the King's prowess only.

The Chamberlain advances legitimate excuse that he is unable to read the letters on the arrow. His eye-sight has been weak due to old age. The King then asks him to bring the arrow to him. Thus very cleverly the King alone, is apprised of the fact that it is his son who has killed the bird. The King reading the letters on the arrow therefore exhibits the delight of having an issue. (सापत्यतां निरूपयति.) It is diffiicult to know how this was to be acted on the stage. The कञ्चुकी goes out to attend to his duties in the meanwhile, saying,"यावत् नियोगं अशून्यं करोमि।" This is a device of withdrawing a particular character when it is no longer required on the stage. Here no actual command is given but the Chamberlain goes out of his own accord.

The Vidūṣaka who has not read the letters on the arrow, asks the King as to what he is thinking of. The King, therefore, reads out to him the name of the killer of the bird. In the ancient days the name of the archer was generally inscribed on the arrow. The audience along with the Vidūṣaka is quite eager to know who has killed the bird.

St. No. 7 उर्वशीसंभवस्यायमैलसूनो....etc.

The words on the arrow show that the arrow belongs to Prince Āyus born of Urvaśi (उर्वशीसंभव) to the son of Aila (ऐल सूनो), who is the wielder of the bow (धनुर्भृत्) and the destroyer of enemies' lives (द्विषदायुषां प्रहर्ता) ऐल–इलाया: अपत्यपुमान्. The son of Ilā.

This makes it clear that the brave one is none else but the son of the King Purūravas.

'आयुर्नाम कुमारः शत्रूणामायुषां आहर्ता इति विरोधालङ्कारः। अनुप्रासश्च। अनुष्टुभ् वृत्तम्।' Surendra.

The Vidūṣaka congratulates the King on his having a son. This was the only thing wanting and when it is also fulfilled, the Vidūṣaka is overjoyed to know about it.

The King is puzzled to read the words, for he had never been separated from Urvaśī except on the occasion of the sacrificial session in the Naimiṣa forest.

नैमिषेय सत्र–The sacrificial session performed in the Naimiṣa forest.

'यतस्तु निमेषेणेदं निहतं दानवं बलं।
अरण्येऽस्मिस्ततस्तेन नैमिपारण्यसंज्ञितम्॥ (Mbh.)

Wilson writes 'नैमिषेय sacrifice is the great sacrifice performed at the नैमिष forest by the assembled sages which lasted twelve years according to the Mahābhārata and a thousand years according to Bhāgawata'. It was here that the sūta narrated the Purāṇas to the sages.

A सत्र lasts for 14 to 100 days or even for a year or twelve years. A sacrificer has to remain single; hence it was that Purūravas must have been separated from Urvaśī during that period. It is, therefore, unlikely that the King would prefer the separation for 12 years as is suggested by Shri Vaidya. It is, therefore, better to suppose that twelve years have elapsed between the events of the third and those of the fourth acts. —Shri Kale.

The King remembers that no distinct signs of pregnancy were noticed by him on the person of Urvaśī at that time, and so wonders how Urvaśī had given birth to a child and should conceal the fact from him for so many years. The indistinct signs of pregnancy that were seen on Urvaśī's person are described in the next verse.

St. No. 8 आविलपयोधराग्रं etc.

In those days (तानि दिनानि) Urvaśī had the nipples (अग्र) of her bosoms (पयोधर) darkened (आविल), her face as pale (पाण्डु) as the petal (दल) of the Lavali creeper and the eyes (ईक्षणं) drooping (अलस)-

The Vidūṣaka suggests that all the qualities of mortals (मानुषी धर्म) should not be attributed to celestial women; for their doings are concealed from others by their supernatural power. (प्रभाव निगूढितानि तासां चरितानि ।) The King for the sake of the argument accepts the Vidūṣaka's suggestion but he is still unable to think of any possible reason for Urvaśī's concealment (संवरण) of her son. The Vidūṣaka's remark thereupon is quite witty indeed. He infers that Urvaśī must have concealed her son from the King, so that the King may not grow cold towards her, (thinking her to be) grown old.

The प्राकृत word बुढ्ढि for वृद्धा is noteworthy. Some ladies dislike having issues, for this very fear of appearing less beautiful after the birth of a child.

The King dislikes the joke and asks the Vidūṣaka to think out a plausible reason. The Vidūṣaka confesses his ignorance in divining the secrets of the celestial damsels. (को देवता रहस्यानि तर्कयिष्यति । He suggests that nobody is able to know the secrets of the divine nymphs.

Cf. स्त्रियश्चरित्रं पुरुषस्य भाग्यं देवो न जानाति कुतो मनुष्यः।

Just then the chamberlain enters and informs the King that a female ascetic (तापसी) who has come with a boy (कुमारं गृहीत्वा) from the hermitage of Chyavana, wishes to see His Majesty. The King orders that both of them should be ushered in without delay

(अविलम्वितं). Then the chamberlain goes out and re-enters with a boy carrying a bow in his hand, accompanied by a female ascetic. Just as the Vidūṣaka had formerly expected that the birch-leaf should turn out to be the love-letter from Urvaśī, similarly now also, he wishes that the ascetic boy who had come there may be the same Kṣatriya boy whose crescent-shaped arrow had hit the bird. He points out to the King how the boy resembles him to a great extent.

च्यवन—This sage is often mentioned in the Aśvin hymns of the Rig-veda. Wilson quotes the story of च्यवन "च्यवन is the son of भृगु the son of Brahmā by his wife Pulomā. A demon or fiend, attempting to carry off Pulomā, the child was prematurely born, whence his name from च्यु to fall from. Upon his birth his splendour was such as to reduce the insulter of his mother to ashes (महाभारते आदिपर्वं पुलोमा अध्याय)

The King Purūravas is glad to hear the wish expressed by the Vidūṣaka and says that it may be so. He can then only account for the sudden change in him at the sight of the boy. The change in the King is described in the following verse.

St. No. 9 बाष्पायते निपतिता मम etc.

The King's eyes rivetted on him (निपतता दृष्टि:) are bedewed with tears(बाष्पायते). His heart is full of parental affection. (वात्सल्यबन्धि हृदयं); and the mind calm (मनसः प्रसादः). The King with his body overcome with tremor (संजातवेपथुः), and giving up all patience (उज्झित धैर्यवृत्ति) wishes to embrace (परिरब्धुम्) the boy closely.

The तापसी blesses the King to be the perpetuator of the Lunar race. The ascetic woman also marks the resemblance of form between the King and the boy and says to herself that the relation of father and son existing between the two can be clearly seen withomt being told by anybody. 'अनारख्यातोपि विज्ञोतोस्य राजर्षेः आयुषः च औरसः सम्वन्धः।'

तापसी then asks the boy to bow to his father. The boy joins his hands in reverence, with the bow still placed between them. The heroes or warriors of the past did not part with the bow even while saluting. The King blesses the boy to live long. The boy Āyus speaks to himself what he feels at that time in the next stanza.

St. No, 10 यदि हार्दमिदं श्रुत्वा etc.

The boy says, if such is his affection for the King on merely hearing that the King is his father and he the son, he (Āyus) is unable even to imagine what must be the intensity of love towards their fathers, of those who have been brought up in their laps. The verse beautifully conveys the fond desire of the boy. He could not enjoy the pleasures he speaks of in this verse.

For a similar ref. Śak. VII. 28.

The King then asks the revered lady to relate the object of her visit.

The woman then relates how Āyus of long life was for some reason or the other entrusted to her care by Urvaśī, as soon as he was born. She further says thal the rites such as the जातकर्म, i.e. the ceremony of birth, and others which are prescribed for the son of a क्षत्रिय were all performed in his case by the holy Chyavana. It is also stated by her that the boy was taught the science of archery on the completion of his (Vedic) studies.

किमपि निमित्तमवेक्ष्य–These words of सत्यवती are significant. Urvaśī, it appears, had not informed Satyavatī also about the real motive of keeping the boy away. If Satyavatī would have known about the condition that Urvaśī would have to go back to heaven when the King would see the face of his son, she would not have certainly brought the boy straightway to the King. The sage Chyavana also did not worry about the reason being disinterested in such a worldly subject. He of course performed the जातकर्म and other rites prescribed for a क्षत्रियपुत्र in his case.

Cf. मनुस्मृति second chapter for the twelve rites to be performed after the birth of a child.

Thus जातकर्म consists in giving the child honey and clarified butter out of a sort of golden spoon before separating the navel-string. It should be performed by the father, but in his absence by anyone.

गृहीतविद्यः— ' षडङ्गमिश्रिताः वेदाः धर्मशास्त्रं पुराणकम् ।
मीमांसा तर्कमपि च विद्याह्येताश्चतुर्दश ॥'

' धनुर्विद्या is archery which is always put for military science in general. Archery was the predominant branch of that art.' —Wilson.

The King expresses that his son Āyus had been fortunate to have a worthy guardian like च्यवन.

(सनाथः खलु संवृत्तः)

The ascetic lady continues her explanation telling how the boy had been out that day with the sons of the sages to fetch flowers and sacrificial fuel, and had acted against the rules of the hermitage.

आश्रमविरुद्धमाचरितम्–प्राणिहत्या was prohibited in the penance-grove. Āyus killed the vulture and so acted against the rules of the hermitage.

The Vidūṣaka is anxious to know what fault the boy committed. (सावेगम्) shows how he is eager to know whether killing of the vulture as expected by him is that fault. The ascetic woman replies that a vulture perching on the top of a tree with a piece of flesh was aimed at and killed by the boy with his arrow. The Vidūṣaka looks to the King as if speaking by his eyes. The King asks the Tapasī to continue with her report and comes to know, how on hearing of the occurrence the holy च्यवन had commanded Satyavatī to return her charge. Satyawatī then expresses her desire to see Urvaśī. The King requests Satyawatī to take a seat and she does accordingly.

The King orders Lātavya to call Urvaśī and so he goes out to bring her there. The King then looks to the boy and asks him to approach.

St. No. 11 सर्वाङ्गीणः स्पर्शः सुतस्य etc.

The King has heard that a touch of a son gratifies the whole body. He, therefore, requests the boy to gladden him by going to him at once, as the ray of the moon does the moon-stone चन्द्रकान्त.

सर्वाङ्गीणः–सर्वव्यापी affecting the whole body.

The rays of the moon penetrate through all the parts of the moon-gem and then the gem oozes under the influence of the Moon. The उपमा is appropriate as the touch of the boy gladdens all the limbs of the King.

The boy as per the advice of तापसी goes up to the King and clasps his feet. The King asks his son to salute without hesitation, (अशङ्कितः) his dear friend Vidūṣaka. The King thinks that Vidūṣaka's strange appearance might frighten the boy. The prompt reply by the Vidūṣaka is quite amusing. He makes fun at his own cost.

He says that there is no reason for Āyus to be frightened by his deformed figure. For, the boy must have known a monkey (शाखामृग:) while he lived at the penance-grove.

Then enter Urvaśī and the Chamberlain. When she is yet at a distance, she sees the boy with a bow, seated on the foot-stool, with his forelocks (शिखण्डक) being tied personally by the King. Her son whom she left just when he was a babe, has quite grown now and so she herself is unable to recognise him. But when she sees the female ascetic she immediately comes to know that it is her son Āyus whom she had given as a न्यास to सत्यवती. Āyus is considerably grown up by now.

The King looks to Urvaśī and then describes her condition as seen then, in the next verse.

St. No. 12 इयं ते जननी प्राप्ता etc.

The King addresses the verse to his son and introduces Urvaśī. Ayus is informed that the one who is coming there is his mother. She is intent on gazing at the boy. (आलोकन तत्परा) She is so much overcome with the affectionate motherly feelings that her breast garment (स्तनांशुक) has been wet (निर्भिन्न) with the oozing of milk out of love (स्नेहप्रसव).

Prof. Cowell quotes Tennyson—

" The sacred mother's bosom, panting burst The laces towards her babe."

The ascetic woman asks the boy to go forth and meet his mother. The boy bows down to Urvaśī. Uavaśī also bows to the तापसी who blesses her that she may be highly esteemed by her Lord. (वत्से ' भर्तुबहुमंता भव । ') The same words are uttered by Kaṇva while blessing Śakuntalā —Cf. भर्तुर्बहुमता भव ।' Śak. Act IV . 7.

Urvaśī advises her son to give satisfaction to the King. The King welcomes Urvaśī who is now blessed with a son.

'स्वागतं पुत्रवत्यै.' The mode of address is noteworthy. The King suggests much by this address. The King offers half of his seat to her. When all sit down in their proper places, the ascetic woman tells Urvaśī that Āyus who is present there, has gone through a course of instruction and is now fit to wear armour. Satyavatī has, therefore, come to return her charge to Urvaśī in the presence of the King. तापसी does not inform Urvaśī of the behaviour of Āyus that had been quite opposed to the life in the hermitage. For Urvaśī would have felt it. She, therefore, says that the boy has grown up, has acquired all learning and so is brought back. She says she should be given leave to go back as her duties in the hermitage would otherwise be interfered with (उपरुध्यते मम आश्रमधर्मः।)

कवचहरः of an age fit to put on armour. It is quite natural on the part of Urvaśī that she should be all the more desirous of Satyawatī's company, whom she has seen after a long time. She does not desire to allow her to depart but she has to do so as it is improper to detain her. So she asks her to go to meet them again. (गच्छतु आर्या पुनर्दर्शनाय). The King asks Satyavatī to convey his respects to the revered Chyavana. The King's modesty is well brought out. The boy requests the lady to take him also to the hermitage if she is really going back. This request is also natural as the boy has developed an affection for the life in the hermitage and for Satyavatī also. The King explains to the boy that he has already lived in the forest and has passed through the first stage of life (ब्रह्मचर्य). The boy is to enter upon the second stage now (i. e. गृहस्थाश्रम). The Tapasī advises the boy to obey the words of his father. The boy is ready to live in the palace on one condition. It is given in the next verse.

St. No. 13 यः सुप्तवान् मदङ्के etc.

The boy, as it is quite in keeping with his age, desires that the तापसी should send him his peacock, called Maṇikanthaka, when he gets a plumage. The boy had developed a fast friendship with that peacock, who used to go to sleep on his lap, feeling happy by his scratching him about his crest.

शिखण्डस्य कण्डूयनेन उपलब्धं सुखं येन।

Tāpasī promises the boy to do so, and wishing all well with them she goes away.

The King then expresses to the blessed Urvaśī, the satisfaction he feels now, in the next stanza.

St. No. 14 अहं हि पुत्रिणामग्रचः etc.

The King tells Urvaśī how, with that excellent son of hers, he now leads all fathers as does Lord Indra with Jayanta born of Paulomī.

पौलोमी – Indra's wife, the daughter of the demon पुलोमन्. For a similar ref. see in the Śākuntala VII. 28.

पुरंदरः– शत्रूणां पुरः नगराणि दारयति ।

When the King expresses how he is completely satisfied, Urvaśī recollects something and weeps. The Vidūṣaka wonders why she should become tearful all of a sudden. (एकपदे).

The King also feels it and questions Urvaśī about it in the next verse.

St. No. 15 किं सुन्दरि प्ररुदितासि etc.

The King is lost in great rejoicing (प्रमोदे) on securing the continuity of his family. He, therefore, wonders why Urvaśī should weep at such a time rendering the wearing of the necklace of pearls redundant with the tears rolling down her full and plump breasts. The line of tears appeared like a necklace. Urvaśī had already worn a necklace of pearls which was rendered superfluous with the flow of tears. What the King means is that there is no reason for Urvaśī to shed tears.

The King wipes off Urvaśi's tears. Urvaśī then explains how she had at first forgotten something at the sight of the son, but the mention of the great Indra in the King's expression 'जयन्तेन पुरंदरः' has reminded her of a condition imposed by him which is troubling her. The device employed by the poet in reminding Urvaśī of the incident that took place in the heavenly world years ago shows the dramatīc skill of our author. The King is eager to know what that condition is. Urvaṣī then explains the counter-curse of the Lord Indra and says that it was through fear of separation from the King that she secretly entrusted her son, as soon as he was born to the care of the venerable Satyavati in the hermitage of the revered Chyavana for the acquisition of learning. Her son is now capable of serving the King and so he is returned by Satyavatī. Urvaśī says that her stay with the King is no more possible. All are sorry to hear this.

The King exclaims with a sigh, ‘O the opposition of fate to (human) happiness! (अहो सुख प्रत्यर्थिता दैवस्य ।) This general proposition is corroborated by his own condition in the next verse.

St. No 16 **आश्वासितस्य मम नाम** etc.

When the King is just consoled (आश्वासित) by his securing a son, there comes all of a sudden, (सद्यः) this separation (विप्रयोग) from Urvaśī, like the Lightning-fire (वैद्युतः अग्निः इव) to a tree (वृक्षस्य) whose sufferings (रुजः) due to heat (आतप) have been allayed by the shower of the first cloud. (व्यावर्तित प्रथमाभ्रवृष्ट्या)

The last two lines contain an apt simile.

The Vidūṣaka thereupon remarks how the happy incident has led to a series of misfortunes (सः अर्थः सुतोपलब्धिरूपः अनिष्टकारी ।). The antethesis between अर्थ and अनर्थ is noteworthy. He suggests that the King should now put on a back-garment and repair to the penance-grove. According to Vidūṣaka, the King will not be able to suffer the sorrow and so should renounce the worldly life for obtaining peace of mind. Urvaśī is extremely sorry for the whole thing. She is afraid, the King may not misunderstand her to be selfish enough to go to heaven when she has achieved her object, namely her son has completed his education and is got back.

The King consoles Urvaśī by saying that she should not say so, and explains how both of them are helpless in the matter, in the next verse.

St. No. 17 **न हि सुलभवियोगा** etc.

Service (परवत्ता) in which separation (वियोग) is easy, (सुलभ), has not the power of accomplishing whatever is dear to oneself. (आत्मप्रियाणि कर्तुम् ।) The King advises Urvaśī to carry out the orders of her master, the Losd Indra. (भर्तुः शासने तिष्ठ). With the responsibility of administration entrusted to Urvaśī's son Āyus (आयुषि न्यस्तराज्यः), the King also would enter the forest in which the herds of deer (मृगयूथानि) wander about (विचरित).

The King is thus aware of the fact that Urvaśī is not going away, because she likes it, but as it is compulsory for her. परवत्ता – पारतन्त्र्यम् । पराधीनत्वम् ।

Cf. ‘ सर्वं परवशं दुःखम् । सर्वं आत्मवशं सुखम् । ’ Besides the Indian Kings are known for their accepting the third stage of their life. (वानप्रस्थ) when their first son comes of age.

Āyus is modest enough to request that the King should not harness a young (untrained) bullock to a yoke borne by an ox upto that time.

The King is pleased to hear the modest words of his son, but at the same time convinces him that he is equally worthy to shoulder the responsibilities of the kingdom. The following verse contains the reason given for the same.

St. No. 18 **शमयति गजानन्यान्गंधद्विपः** etc.

A scented elephant (गन्धद्विपः) though young (कलभः अपि सन्) is capable of smashing (शमयितुं अलं) other elephants. (अन्यान् गजान् ।). The poison (विषम्) of a young cobra (भुजङ्गशिशोः) is (भवति) very deadly in its effect (सुतरां वेगोदग्रं). A King (अधिपतिः) though young (बालावस्थः अपि) can protect (परिरक्षितुं अलं) the universe (भुवम्). The ability (भरः) to discharge one's duty (स्वकार्यसहः) is innate in one (जात्या एव) and has no relationship with one's age (न खलु वयसा).

Each of the four lines of this stanza forms a complete sentence. This is one of the oft quoted stanzas in the Sanskrit literature.

शमयति – Subdues, scares away.

कलभ – The young one of an elephant.

वेगोदग्रम्– ‘ वेगैः उदग्रम् क्रूरम् ’ (रंगनाथ) वेगः ‘ Circulation of poison in the blood.

‘Nature not age gives fitness’—Wilson.

There are serveral other quotations conveying a similar thought. Cf. (i) तेजसां न हि वयः समीक्ष्यते । (ii) प्रकृतिरियं सत्त्ववतां न न खलु वयस्तेजसां हेतुः । ’ रघु. XI-1. (iii) गुणाः पूजास्थानं गुणिषु न च लिङ्गं न च वयः । उत्तरराम IV. 10 (iv) तस्मात्प्रमाणं न वयो न कालः । कश्चित्क्वचिच्छ्रैष्ठ्यमुपैति लोके ॥ ‘ बुद्धचरित ’.

This verse is a fine example, of अर्थान्तरन्यास where the particular propositions in the first three lines, corroborate the one in the fourth line, which is a general proposition. Even though one example was enough to show how even though young the boy can rule the Kingdom, the other two examples are also qouted. Acc. to Surendranāth, there is, therefore, समुच्चय अलङ्कार in this stanza.

The ' खलेकपोतिकान्याय '.

' तथा च पूर्वार्धस्य अपरार्धे प्रतिबिम्बनात् साम्येन प्रणिधानात् वा दृष्टान्तः अलङ्कारः । ' Surendra. As all these figures of sense are independent of one another, संसृष्टि अलंकार, therefor, can also be explained in the very verse.

The King then orders Lātavya to inform the ministerial assembly in his name that the preparations for the installation of Āyus should be made immediately.

संभार ' means collectively the preparatinos for a ceremony, etc. ' After the Chamberlain goes out sorrowfully, the eyes of all on the stage are dazzled.दृष्टिप्रतिविघात—The blinding of the sight; Obstruction in the sight.

The King also looks at the sky, and is amazed to find a flash a lightning in the sky even though it is fair.

'(किं न खलु निरभ्रे विद्युत्संपातः ।)' Urvaśi, recognises the lustrous person to be the revered sage Nārada. The King is also surprised at his arrival, and describes the sage in the next verse.

St. No. 19 **गोरोचना निकष** etc.

The sage Nārada has his mass of matted hair as tawny (पिङ्गजटाकलाप) as the lines on the touchstone of गोरोचना His sacred thread (वीतसूत्रः) is as white (अमल) as the digit of the moon (शशिकलावत्). He resembles the moving (जङ्गम) wish-yielding tree (कल्पवृक्षः) possessing golden branches हेमप्ररोह. कल्प = desired object, and with its splendid decoration (मण्डनश्रीः) provided by (संभृत) by excellent pearly wreaths (मुक्तागुण).

गोरोचना—' A bright yellow pigment prepared from the bile or urine of a cow, also said to be in the head of a cow.'

वीतसूत्रं–यज्ञोपवीतं religious thread. (जानवें in Marathi).

In the first and second line there is a simile. and in the last line " उपमानभूतस्य जङ्गमकल्पवृक्षस्य कल्पितत्वात् कल्पितोपमा ।। "

A similar description of नारद is read in the शिशुपालवध of Māgha.

The King orders the attendants to bring the materials of worship for the holy sage.

Act V—19

अर्घ्यम्—मूल्यो पूजाविधावर्घ :।
‘ गन्धमाल्यादिसंयुतम् उदकम् ।’
or ‘ आपः क्षीरं कुशाग्रं च दधि सर्पि : सतण्डुलम् ।
यवः सिद्धार्थकैश्चैवाष्टाङ्गोऽर्घः प्रकीर्तितः। ’

अर्हणा– worship or homage.

Nārada enters and wishes victory to the ruler of the middle world. (मध्यमलोकपालः). The King bows to him.

The sage Nārada is noted for his कलहप्रियत्व and so when he is seen, the audience is doubtful as to the nature of work he has been bound for. But exceptionally enough he has come with a good news this time. Kālidāsa follows the rules of Sanskrit Dramaturgy and so avoids to make the drama a tragedy. In order to make it a comedy, the separation of the King from Urvaśī was necessarily to be avoided. Kālidāsa might have before him the story presented in the Brahmaṇās where the King is elevated to the position of a गन्धर्व and thus the eternal union is brought between the lovers. Here Kālidāsa has arranged to keep Urvaśī for ever on the earth and brings about the happy ending. Nārada blesses the couple when he is duly honoured and saluted, that the couple may never be separated.

The King very much desires that नारद's blessings should become true. He then asks his son to bow down to the sage. It was customary in those days to salute the elders by pronouncing one's name with some self-introduction.

Cf. ‘ स्व नाम प्रोच्याहमभिवादये इत्यभिवदेत् । गौतम. ’

Āyus similarly says, “ Holy Sir, Āyus, son of Urvaśī, salutes you ”. That the boy introduces himself as the son of Urvaśī is a matter for some consideration. Shri M. V. Lele writes : “ The boy does not say, ‘ I, the son of पुरूरवस् ’ probably because of the folllowing three reasons :

(i) Urvaśī being a heavenly nymph and so superior to the King, Āyus takes a pride in introducing himself as the son of Urvaśī. (ii) The boy was famous or accustomed to tell his name as उर्वशीपुत्र in the hermitage of च्यवन. (iii) The children of the courtezans were known by the name of the mother in those days. We reject the third possibility as Urvaśī is now elevated to the position of a queen. It is likely that the boy was told upto now that he was the son of Urvaśī and so he was habituated to say so. Nārada blesses Āyus with a long life. He sits down on a seat offered by the King. All sit down after him. The King is modest enough to observe the rules of conduct.

Then the sage Nārada asks the King to listen to the message of the great Indra. Indra, who knows everything through his divine power, advises the King who has made up his mind to retire to the forest not to do so. The King is all attentive (अवहित). Nārada tells the King that the sages who have knowledge of the past, present and future, have predicted that a war between the gods and the demons is imminent. As the King Purūravas skilled in warfare is the ally of gods he is requested by Lord Indra not to give up his arms (शस्त्र). As for Urvaśī, she is allowed to be the King's rightful wife (सहधर्मचारिणी) as long as the King lives.

किमाज्ञापयति–Courtesy of the King's nature is seen from this expression.

Duśyanta similarly asks शाङ्र्गरव–कि आज्ञापयति भगवान्, Śak. Act V.

Urvaśī feels extremely delighted and exclaims that a dart as it were is now extracted from her heart. The sorrow of separation is compared to a rankle or tip of an arrow broken in the heart and thus causing trouble, and Nārada's words have extracted that dart and relieved her of the anxiety.

Cf. 'अहो शल्यं मे हृदयापनीतम्।'

The King says he is dependent on the Lord of the Gods. The sage Nārada appreciates this consent given by the King and expresses his satisfaction in the next verse.

St. No. 20 त्वत्कार्यं वासवः कुर्यात् त्वं च etc.

Nārada says it is quite proper that Indra should render service to the King and the King too should fulfil his desires. For, the Sun enkindless the fire and the fire the Sun, with his heat.

For similar ref. see रघु० I. 26 or Śāk. Act VII.

The sun is supposed to be entering the fire at night.

The figure of sense is दृष्टान्त.

Nārada then asks Rambhā to bring thither the materials for installing Prince Āyus as heir-apparent, got ready by the

Indra himself. (स्वयं महेन्द्रेण संभृतः). When they are brought near, and the boy seated on an auspicious seat, नारद pours out the content of the pitcher on the head of the prince and asks Rambhā to finish the rest of the ceremony. भद्रपीठम्–seat of gold.

When the prince bows down to Nārada, Purūravas and Urvaśī all bless him in their characteristic way. Nārada wishes general prosperity, the father desires him to be the foremost man in the family, and the mother blesses that he should win the heart of his father.

कुलधुरंधर – bearer of the yoke of the family or the best or the foremost man in the family.

Two bards behind the scenes sing the following two verses.

St. No. 21 अमरमुनिरिवात्रिर्ब्रह्मणोत्रेरिवेन्दुः etc.

The first bard wishes that Āyus should be worthy of his father by his virtues (गुणैः) which are esteemed by the people (लोककान्तैः) as the divine sage अत्रि was worthy of Brahmā ब्रह्मणः, the moon of (अमरमुनिः) Atri, Budha of the moon (शिशिरांशोः) and the King Purūravas of Budha. The bard says in the end that all blessings are fulfilled in his pre-eminent race.

अतिशयिनि सर्वोत्कर्षशालिनि ते वंशे समस्ताः or समाप्ताः आशिषः सन्ति। What he means to say is the boy can be blessed to become like his father for all other blessings that one can possibly think of are already present in his family.

Cf. रघु० V. 34 or II. 75.

'Does this incident refer to the contemporary ceremony during the reign of चन्द्रगुप्त II ?" Acc. to Dr. Keith the introduction of Āyus has spoiled the beauty of the last act. ...... 'Kālidāsa has done it deliberately to honour his patron कुमारगुप्त.'

(S. K. De : Kālidāsa and Vikrama..p. 473)

Ranganāth well brings out the significance of the stanza. See the comm.

St. No. 22 तव पितरि पुरस्तादुन्नतानां etc.

The second bard sings this stanza. According to the bard, the royal splendour (राज्यलक्ष्मीः) shared by Purūravas heading the exalted ones and Āyus mindful of his duty and of undaunted courage

(अनाकम्प्यधैर्य), now shines all the more (अधिकतरं राजते) like the river Ganges with its waters distributed (व्यस्त तोया इव) between the Himālaya and the ocean (जलाधि:)

उन्नतानां पुरस्तात् स्थितं —(i) Standing at the head of the exalted persons. (ii) Rising above the lofty ones. This applies to the King and the Himālaya. अनाकम्प्य (i) undaunted. (ii) The ocean whose calmness is never ruffled. This applies to the boy and ocean. स्थितिमति– (i) the prince who keeps within the boundaries of proper conduct. Cf. (स्थितेरभेत्ता).

(ii) The ocean keeping within its bounds or tide-level. This adjective also applies to the boy and the ocean.

Thus the pun or श्लेष on these expressions is explained. Similarly, there is the figure of sense called यथासंख्य. There is उपमा also ' राजलक्ष्म्या: गङ्गया सह साधर्म्यकल्पनात् । राजते राज इत्यत्र यमकालङ्कार: । The उत्प्रेक्षा in the idea that the Ganges distributes her waters between the Himālaya and the ocean is equally charming.

The nymphs approach Urvaśī and congratulate her on her son having attained the dignity of an heir apparent, and on her not being liable to be separated from her Lord. Prof. Kangle is right when he points out that the poet should have brought Chitralekhā on the stage at this occasion and put some few remarks of appreciation addressed to Urvaśī in her mouth.

It may be pleaded that she is included in the term ' other nymphs', but even then a specific mention was quite necessary. Chitralekhā being Urvaśī's fast friend, Urvaśī suggests by her words that she will never forget her friends, and that it is a good fortune common to all of them. Urvaśī knows the limits of proper behaviour and so with a due regard for the Queen Auśinarī is ready to lead the boy to her place so that he should salute his eldest mother. Nārada asks them to wait and says that they can go to the eldest Queen after some time. Having seen the coronation ceremony of Āyus, नारद is reminded of a similar ceremony witnessed in the past. He describes the same in the next verse.

St. No. 23 **आयुषो यौवराज्यश्री:** etc.

The splendour of the installation of the King's son Āyus as the heir-apparent reminds Nārada of Mahāsena (i. e. Kārtikeya, the son of Śiva, the general of the army of gods, who killed the demon (तारक), when he was installed commander-in-chief by Indra.

The King is confident that when the sage Nārada has favoured him he will certainly be a worthy person. The sage Nārada asks the King as to what more good Indra should do to him.

पाकशासनः= इन्द्रः Indra killed a demon called पाक and so he is so called, or पाकान् अज्ञान् शास्तीति । who guides the ignorant.

This is the typical way of ending a drama in the Sanskrit Dramaturgy. The King says that the news that Indra is pleased with him is ' in itself the greater blessing, so he has nothing more to ask for. However, he expresses the wish for general prosperity. This last verse is called the भरतवाक्य or the concluding stanza.

St. No. 24 परस्परविरोधिन्योरेकसंश्रयदुर्लभम् । संगतं श्रीसरस्वत्योर्भूतयेस्तु सदा सताम् ।

The King wishes that the union (संगतं) rarely discernible (दुर्लभ) in one place (एकसंश्रय), of the goddesses of wealth and learning, antagonistic to each other (परस्परविरोधिन्योः), bring out the prosperity (भूतिः) for the good.

For a similar thought cf.

निसर्गभिन्नास्पदमेकसंस्थमस्मिन्द्वयं श्रीश्च सरस्वती च ।

'प्रायेण हि ईश्वराः मूर्खाः पण्डिता अपि निर्धनाः । रघु० VII. 39.

भरतवाक्य— It is so called because the verse is sung in honour of Bharata, the founder of the Indian Dramaturgy. It contains an expression of good wishes on the part of the actors in the form of a prayer or a blessing. (ii) Or it is so called because it is a नटवाक्य. All the characters come on the stage as नटs and not in their respective roles, and sing this verse collectively.

'वरप्रदानं संप्राप्तिः काव्यसंहारः ।'

Raghawabhatta says—"नाटकाभिनयसमाप्तौ नटेनाशीर्दीयते इत्यर्थः । प्रस्तावनानन्तरं नटवाक्याभावादत्र भरतवाक्यं इति उक्तिः ।

Some read one more verse as the भरतवाक्य. It is– सर्वस्तरतु दुर्गाणि सर्वो भद्राणि पश्यतु । सर्वः कामानवाप्नोतु सर्वः सर्वत्र नन्दतु ।। containing a prayer for general well-being, happiness and delight. About the happy ending of the Sanskrit Drama, Wilson says :— The Hindu plays never offer a calamitous conclusions,...and although they propose to excite all the emotions of the human breast, terror and pity included, they never effect this object by leaving a painful impression upon the mind of the spectator. The absence of tragic catastrophe in the Hindu dramas is not merely an unconscious omission, such catastrophe is prohibited by a positive rule.....The chief end of the Theatre is to disguise by insidious sweet, the unpalatable, but salutary bitter of the cup......"

A resume of the V act

The soliloqy of the Vidūṣaka at the beginning, informs the audience that the King has returned from the Gandhamādan mountain, after enjoying his honeymoon. He governs the kingdom now. He has nothing wanting except an issue. It also suggests how the day being sacred the King along with his Queens has gone to the confluence of the Ganges and the Jumna for taking a bath. The cry behind the curtain informs the audience how the Sangamanīya gem is snatched away by a vulture, mistaking it for a piece of flesh. The Vidūṣaka and the King both are worried about the gem. The King wants to punish the bird, but it goes beyond the range of the arrow, before his bow is brought. The chamberlain enters with the bird and an arrow. The gem is recoveren and the arrow informs through the words inscribed on it, that Āyus, the son of King Purūravas has killed the bird. The King is puzzled. He does not remember his having a son. Satyawatī and Āyus enter at that very time. The whole thing is made clear. Urvaśī is called to the place. All are glad to know that Āyus is the son of Urvaśī. But this happy event is disturbed by the tears of Urvaśī. She has to go back to heaven as per the condition laid down by the Lord Indra. She was allowed to stay with the King only till the King sees the face of his son. Urvaśī had, therefore, avoided the thing by concealing the fact and keeping Āyus as a न्यास with Satyavatī.

Some criticise her character for being selfish and having no affection for the issue. But we feel she has done this sasrifice for the sake of the King who loves her so much. The King's happiness is the thing for which she worries so much. The King also decides to abandon the kingdom, handing it over to Āyus. Just then

नारद enters and brings the good news that Urvaśi is relieved of the condition and is allowed by the Lord Indra to stay with the King upto the end of his life. The installation ceremony of the prince is done at the hands of Nārada and the play comes to an end wishing peace and welfare for all.

The only connection between the fourth and the fifth act is the संगमनीय gem, but it is also really not useful to bring about the eternal union between the two lovers. Indra must withdraw the condition and allow Urvaśi to stay with the King for ever. Prof. Kangle suggests that if the favour would have been done by Indra, realising the sincere affection of the King for Urvaśi then some closer relation would have been established between the fourth and the fifth act. Whereas, Indra is shown to favour the King because he wants the King to help him against the demons in a war which is impending. But we feel that Indra might have ascertained the love-lorn condition of the King as seen in the 4th and 5th act and therefore, this message is sent by him. The message does not make a specific mention of the विलाप of the King, because it would have been a painful reminder to the King. Besides, Indra does not want to favour the King any way, but wants to treat him as his equal.

That the vulture should mistake the gem for a piece of flesh and snatch it away when उर्वशी might have taken it off and given it to some of her attendants while taking a bath; the vulture's flying to the hermitage of the revered Chyavana, its being killed by Āyus who has completed his training in archery, all these events have been arranged so as to appear natural and serve the dramatic purpose of bringing about a meeting of the father and the son.

The feeling that rises in the mind of the King at the sight of Āyus has been finely described.

The Subhāṣitas like.

'अहो सुखप्रत्यर्थिता दैवस्य ।'; 'उत्संङ्गवर्धितानां गुरुषु भवेत्कीदृशः स्नेहः ।' को देवतारहस्यानि तर्कयिष्यति; न हि सुलभवियोगा कर्तुमात्मप्रियाणि प्रभवति परवत्ता ।'; and न खलु वयसा जात्यैवायं स्वकार्यसहो भरः' embellish the charm of this act.

The verse असौ मुखालम्बितहेमसूत्रं etc. (V. 2.) describing the bird flying speedily with the gem in its beak; the verse comparing the gem with the planet Mars आभाति मणिविशेष; etc. (V.4), the stanza describing the sudden shock the King receives when he hears that Urvaśi has to go back to heaven (V. 16); the verse शमयति गजानन्यान् etc. stating the qualities of the truly great and spirited; the verse गोरोचनानिकषपिङ्गजटाकलाप: etc. describing नारद as he was seen coming down from the sky; the verses अमरमुनिरिवात्रि: etc. (V–21) and तव पितरि पुरस्तात् etc. (V. 22) sung by the bards, all these are the specimens of Kālidāsa's mastery over Sanskrit language, and his highly developed imagination and poetic faculty. With all its merits it must be admitted that this act has a little connection with the previous one and appears to have been completed by the poet in a sort of a hurry.

APPENDIX II

Extracts from works relating to the stor yof Purūravas and Urvaśī.

(१) ऋग्वेद X. 95

[पुरू०–] हये जाये मनसा तिष्ठ घोरे वचांसि मिश्रा कृणवावहै नु ।
न नौ मंत्रा अनुदितास एते मयस्करन् परतरे चनाहन् ॥
[उर्व०–] किमेता वाचा कृणवा तवाहं प्राक्रमिषमुषसामग्रियेव ।
पुरूरवः पुनरस्तं परेहि दुरापना वात इवाहमस्मि ॥
[पुरू०–] इषुर्न श्रिय इषुधेरसना गोषाः शतसा न रंहिः ।
अवीरे क्रतौ वि दविद्युतन्नोरा न मायुं चितयंत धुनयः ॥
[उर्व०–] सा वसु दधती श्वशुराय वय उषो यदि वष्टयंतिगृहात् ।
अस्तं ननक्षे यस्मिञ्चाकन्दिवा नक्तं श्नथिता वैतसेन ॥
त्रिः स्म माहः श्नथयो वैतसेनोत स्म मेऽव्यत्यै पृणासि ।
पुरूरवोऽनु ते केतमायं राजा मे वीर तन्वस्तदासीः ॥
[पुरू०–] या सुजूर्णिः श्रेणिः सुम्नआपिर्ह्रदेचक्षुर्न ग्रंथिनी चरण्युः ।
ता अंजयोऽरुणयो न सस्रुः श्रिये गावो न धेनवोऽनवत ॥
[उर्व०–] समस्मिञ्जायमान आसत ग्ना उतेमवर्धन्नद्यः स्वगूर्ताः ।
महे यत्त्वा पुरूवो रणायावर्धयन्दस्युहत्याय देवाः ॥
[पुरू०–] सचा यदासु जहतीष्वत्कममानुषीषु मानुषो निषेवे ।
अप स्म रसंती न भुज्युस्ता अत्रसन्रथस्पृशो नाश्वाः ॥
यदासु मर्तो अमृतासु निस्पृक्सं क्षोणीभिः क्रतुभिर्न पृंक्ते ।
ता आतयो न तन्वः शुंभत स्वा अश्वासो न क्रीळयो दंदशानाः ।
विद्युन्न या पतंती दविद्योद्भरंती मे अप्या काम्यानि ।
जनिष्टो अपो नर्यः सुजातः प्रोर्वशी तिरत दीर्घमायुः ॥
[उर्व०–] जज्ञिष इत्था गोपीथ्याय हि दधाथ तत्पुरूरवो म ओजः
अशासं त्वा विदुषी सस्मिन्नहन्न म आशृणोः किमभुग्वदासि ॥
[पुरू०–] कदा सूनुः पितरं जात इच्छाच्चक्रन्नाश्रु वर्तयद्विजानन् ।
को दंपती समनसा वि यूयोदध यदग्निः श्वशुरेषु दीदयत् ॥
[उर्व०–] प्रतिब्रवाणि वर्तयते अश्रु चक्रन्न क्रंददाध्ये शिवायै ।
प्र तत्ते हिनवा यत्ते अस्मे परेह्यस्तं नहि मूर मापः ॥
[पुरू०–] सुदेवो अद्य प्रपतेदनावृत् परावतं परमां गंतवा उ ।
अधा शयीत निर्ऋतेरुपस्थेऽधैनं वृका रभसासो अद्युः ॥

[उर्व०–] पूरूरवो मा मृथा मा प्र पप्तो मा त्वा वृकासो अविवास उ क्षन् ।
न वै स्त्रैणानि सख्यानि सन्ति सालावृकाणां हृदयान्येता ॥
यद्विरूपाचरं मर्त्येष्ववसं रात्रीः शरदश्चतस्रः ।
घृतस्य स्तोकं सकृदन्ह आश्नां तादेवेदं तातृपाणा चरामि ॥
[पुरू०–] अंतरिक्षप्रां रजसो विमानीमुप शिक्षाम्युर्वशीं वसिष्ठः ।
उप त्वा रातिः सुकृतस्य तिष्ठान्नि वर्तस्व हृदयं तप्यते मे ॥
[उर्व०–] इति त्वा देवा इम आहुरैल यथेमेतद्भवसि मृत्युबंधुः ।
प्रजा ते देवान्हविषा यजाति स्वर्ग उ त्वमपि मादयासे ॥

(२) शतपथब्राह्मण V. 12

उर्वशी हाप्सराः पुरूरवसमैलं चकमे तं हाविन्दमानोवाच त्रिः स्म मान्हो वेतसेन दण्डेन हतादकामां स्म मा निपद्यासै मा स्म त्वा नग्नं दर्शमेष वै नः स्त्रीणामुपचार इति । सा ह अस्मिन् योगुवासापि ह अस्माद्गर्भिण्यास तावज्ज्योग्धास्मिन्नुवास । ततो ह गंधर्वाः समूदिरे ज्योग्वा इयमुर्वशी मनुष्येष्ववात्सीदुपजानीत यथेयं पुनरागच्छेदिति । तस्यै हाविद्वर्युरणा शयने उपबद्धास । ततो ह गन्धर्वा अन्यतरमुरणं प्रमेथुः । सा होवाचावीर इव बत मे अजन इव पुत्रं हरन्तीति । द्वितीयं प्रमेथुः । साह तथैवोवाचाथ ह अयमीक्षांचक्रे कथं नु तदवीरं कथमजनं स्याद्यत्राहं स्यामिति स नग्न एवानूत्पपात चिरं तन्मेने यद्वासः पर्यधास्यत । ततो ह गन्धर्वा विद्युतं जनयांचक्रुस्तं यथा दिवैवं नग्नं ददर्श ततो हैवेयं तिरोबभूव । पुनरैमीत्येत्तिरोभूतां स आध्या जल्पन्कुरुक्षेत्रं समया चचारान्यतः प्लक्षेति बिसवती तस्यै हाध्यन्तेन वव्राज तद्ध ता अप्सरस आतयो भूत्वा परिपुप्लुविरे तं हेयं ज्ञात्वोवाचायं वै स मनुष्यो यस्मिन्नहमवात्समिति । ता होचुस्तस्मै वा आविरसामेति । तथेति तस्मै हाविरासुस्तां हायं ज्ञात्वाभिपरोवाद–हये जाये मनसा इति ।

(३) मत्स्यपुराण २४

इलोदरं च धर्मिष्ठं बुधः पुत्रमजीजनत् । अश्वमेघशतं साग्रमकरोद्यः स्वतेजसा । पुरूरवा इति ख्यातः सर्वलोकनमस्कृतः ॥ अहन्यहनि देवेन्द्रं द्रष्टुं याति स राजराट् । कदाचिदारुह्य रथं दक्षिणाम्बरचरिणम् ॥ सार्धमर्केण सोपश्यन्नीयमानामथाम्बरे । केशिना दानवेन्द्रेण चित्रलेखामथोर्वशीम् ॥ तं विनिर्जित्य समरे विविधायुधपाणिना । बुधपुत्रेण वायव्यमस्त्र मुक्त्वा यशोर्थिना ॥ तथा शक्रोऽपि समरे येन चैव विनिर्जितः। मित्रत्वमगमद्देवैर्ददाविन्द्राय चोर्वशीम् ॥ ततः प्रभृति मित्रत्वमगमत्पाकशासनः लक्ष्मीस्वयंवरं नाम भरतेन प्रवर्तितम् । मेनकामुर्वशीं रम्भां नृत्यतेति तदादिशत् ॥ ननर्त सलयं तत्र लक्ष्मीरूपेण चोर्वशी । सा पुरूरवसं दृष्ट्वा नृत्यन्ती कामपीडिता ॥ विस्मृताभिनयं सर्वं यत्पुरा भरतोदितम् । शशाप भरतः क्रोधाद्वियोगादस्य भूतले ॥

पञ्चपञ्चाशदब्दानि लता सूक्ष्मा भविष्यसि । पुरूरवाः पिशाचत्वं तत्रैवानुभविष्यति ॥ ततस्तमुर्वशी गत्वा भर्तारमकरोच्चिरम् । शापान्ते भरतस्याथ उर्वशी बुधसूनुतः ॥ अजीजनत्सुतानष्टौ नामतस्तान्निबोधत । आयुर्दृढायुरश्वायुर्धनायुर्धृतिमान्वसुःशुचिविद्यः शतायुश्च सर्वे दिव्यबलौजसः ॥

४ कथासरित्सागर III. 3

आसीत्पुरूरवा नाम राजा परमवैष्णवः । अभूद्भुवीव नाकेऽपि यस्याप्रतिहतागतिः ॥ भ्रमन्तं नन्दने जातु तं ददर्श किलाप्सराः । उर्वशी नाम कामस्य मोहनास्त्रमिवापरम् ॥ दृष्टमात्रेण तेनाभूत्सा तथा हृतचेतना । यथा सभयरम्भादिसखीचेतांस्यकम्पयत् ॥ सोऽपि तां वीक्ष्य लावण्यरसनिर्झरिणीं नृपः । यन्न प्राप परिष्वङ्गं तृषाक्रान्तो मुमूर्च्छ तत् ॥ यथादिदेश सर्वज्ञो हरिः क्षीराम्बुधिस्थितः । नारदाख्यं मुनिवरं दर्शनार्थमुपागतम् । देवर्षे नन्दनोद्यानवर्ती राजा पुरूरवाः । उर्वशीहृतचित्तः सन्स्थितो विरहनिःसहः ॥ तद्गत्वा मम वाक्येन बोधयित्वा शतक्रतुम् । दापय त्वरितं तस्मै राज्ञे तामुर्वशीं मुने । इत्यादिष्टः स हरिणा तथेत्यागत्य नारदः । प्रबोध्य तं तथाभूतं पुरूरवसमब्रवीत् ॥ उत्तिष्ठ त्वत्कृते राजन्प्रहितोऽस्मीह विष्णुना । स हि निर्व्याजभक्तानां नैवापदमुपेक्षते । इत्युक्त्वाश्वासितेनाथ स पुरूरवसा सह । जगाम देवराजस्य निकटं नारदो मुनिः ॥ हरेर्निदेशमिन्द्राय निवेद्य प्रणतात्मने । उर्वशीं दापयामास स पुरूरवसे ततः ॥ तदभूदुर्वशीदानं निर्जीवकरणं दिवः । उर्वश्यास्तु तवेवासीन्मृतसंजीवनौषधम् ॥ अथाजगाम भूलोकं तामादाय पुरूरवाः । स्वर्वधूदर्शनाश्चर्यमपर्यन्मर्त्यचक्षुषाम् ॥ ततोनपायिनौ तौ द्वावुर्वशी च नृपश्च सः । अन्योन्यदृष्टिपातेन निबद्धाविव तस्थतुः ॥ एकदा दानवैः साकं प्राप्तयुद्धेन वज्रिणा । साहायकार्थमाहूतो ययौ नाकं पुरूरवाः ॥ तत्र तस्मिन्हृते मायाधरनाम्न्यसुराधिपे । प्रनृत्तस्वर्वधूसार्थः शक्रस्याभवदुत्सवः ॥ ततश्च रम्भां नृत्यन्तीमाचार्ये तुम्बुरौ स्थिते । चलिताभिनयां दृष्ट्वा जहास स पुरूरवाः ॥ जाने दिव्यमिदं नृत्तं किं त्वं जानासि मानुष । इति रम्भापि तत्कालं सासूयं तमभाषत ॥ जानेऽहमुर्वशीसङ्गात्तद्यद्वेति न तुम्बुरुः । युष्मद्गुरुरपीत्येनामुवाचाथ पुरूरवाः ॥ तच्छ्रुत्वा तुम्बुरुः कोपात्तस्मै शापमथादिशत् । उर्वश्या ते वियोगः स्यादा कृष्णाराधनादिति ॥ श्रुतशापश्च गत्वैव तमुर्वश्यै पुरूरवाः अकालाशनिपातोग्रं स्ववृत्तान्तं न्यवेदयत् ॥ ततोऽकस्मान्निपत्यैव निन्ये क्वाप्यपहृत्य सा । अदृष्टैस्तेन भूपेन गन्धर्वैरुर्वशी किल ॥ अवेत्य शापदोषं तं सोऽथ गत्वा पुरूरवाः । हरेराराधनं चक्रे ततो बदरिकाश्रमे ॥ उर्वशी तु वियोगार्ता गन्धर्वविषयस्थिता ॥ आसीद् मृतेव सुप्तेव लिखितेव विचेतना ॥ आश्चर्यं यन्न सा प्राणैः शापान्ताशावलम्बिनी । मुक्ता विरहदीर्घासु चक्रवाकीव रात्रिषु ॥ पुरूरवाश्च तपसा तेनाच्युतमतोषयत् । तत्प्रसादेन गन्धर्वा मुमुचुस्तस्य चोर्वशीम् ॥ शापान्तलब्धया युक्तः पुनरप्सरसा तया । दिव्यान्स राजा बुभुजे भोगान्भूतलवर्त्यपि ॥ ४--३०.

APPENDIX III

METRICAL TABLE

The following letters are symbols representing different triads (गणाः) of short and long syllables.

य	र	त	भ	ज	स	म	न	ग	ल
⏑ – –	– ⏑ –	– – ⏑	– ⏑ ⏑	⏑ – ⏑	⏑ ⏑ –	– – –	⏑ ⏑ ⏑	–	⏑
आदिलघु	मध्य लघु	अन्त्य लघु	आदि दीर्घ	मध्य दीर्घ	अंत्य दीर्घ	सर्व दीर्घ	सर्व लघु	गुरु अक्षर	लघु अक्षर

Name of the Metre	Number of Syllables per Quarter	Definition	Total Verses	Where employed in this drama
1 अनुष्टुप्	8	पञ्चमं लघु सर्वत्र सप्तमं द्विचतुर्थयोः । गुरु षष्ठं च पादानां चतुर्णां स्यादनुष्टुभि ॥	29	I. 12, 13, 14 II. 4, 5, 15, 17, 19, III. 9, 11, 18, 21 IV. 9, 14, 17, 18, 19, 21, 27, 31, 40, V. 1, 3, 7, 12, 14, 20, 23, 24
2 उपजाति	11	स्यादिन्द्रवज्रा यदि तौजगौगः उपेन्द्रवज्रा प्रथमे लघौ सा ॥ (इत्यनयोरुपजातिः ।)	4	I. 17, 18 V. 2, 6
3 इन्द्रवज्रा	11	Order of गणs. त त ज ग ग अयुजि ननरला गुरुः	1	IV. 35

4 अपरवक्त्र	11 or 12	समे तदपरक्त्रमिदं नजौ जरौ । (1) odd quarters गणs. न न र ल ग (11) (2) even Quarters न ज ज र (12)		II. 22
5 द्रुतविलम्बित	12	द्रुतविलम्बितमाह नभौ भरौ । न भ भ र.	4	II. 9 III. 6 IV. 26, 29
6 वंशस्थ	12	जतौ तु वंशस्थमुदीरितं जरौ । ज त ज र	7	I. 5, 9 III. 12, 13 IV. 7, 37, 39
7 मञ्जुभाषिणी	13	सजसा जगौ च यदि मञ्जुभाषिणी । (स ज स ज ग)	2	IV. 33, 43
8 वसंततिलका	14	उक्ता वसन्ततिलका तभजाजगौगः त भ ज ज ग ग	12	I. 3 II. 14, 16 III. 19, 20 IV. 6, 11, 15 V. 9, 15, 16, 19.

9 मालिनी	15	ननमयययुतेयं मालिनी भोगिलोकैः।	7	IV.10, 13, 22 V.17, 21, 22 II.6
10 पृथ्वी	17	जसौ जसयलावसुग्रह- यतिश्च पृथ्वी गुरुः। (ज स ज स य ल ग)	1	II.11
11 मन्दाक्रान्ता	17	मन्दाक्रान्ताम्बुधिरसनगैः र्मो भनौ तौ गयुग्मम् । (म भ न त त ग ग)	4	I.7; II.1 III.1, IV.4
12 शिखरिणी	17	रसै रुद्रैश्छिन्ना यमनसभला गः शिखरिणी ॥ (य म न स भ ल ग)	2	IV.28, 34
13 हरिणी	17	नसमरसला गः षड्वेदैर्हयैर्हरिणीमता ।	5	II.10, III,10 IV–1, 20 V.18
14 शार्दूलविक्रीडित	19	सूर्याश्वैर्यदि मः सजौ सततगाः शार्दूलविक्रीडितम् (म स ज स त त ग)	11	I.1, 4, 8 II.7, 20, 23 III.2, 15 IV.2, 25, 38
15 वैतालीय (वियोगिनी)	10 or 11	विषमे ससजा गुरुः समे सभरा लोऽथ गुर्वियोगिनी ।	1	IV. 12

16 औपच्छन्दसिक	11 or 12	पर्यन्ते यौ तथैव शेषमौपच्छन्दसिकं सुधीभिरुक्तम् ।	6	I. 15, 16 II. 18 III. 7 IV, 3, 16.
17 पुष्पिताग्रा	12 or 13	अयुजि नयुगरेफतो यकारो युजि तु न जौ जरगाश्चपुष्पिताग्रा.	2	III. 3, 22
18 आर्या	मात्रावृत्र	यस्या: पादे प्रथमे द्वादश मात्रास्तथा तृतीयेऽपि अष्टादश द्वितीये चतुर्थके पञ्चदश सार्या ॥	29	I. 2, 6, 10, 11 II. 2, 3, 8, 21, III, 4, 5, 8, 14, 16, 17 IV. 5, 8, 23, 24, 30, 32, 36, 41, 42 V. 4, 5, 8, 10, 11, 13.
19 प्राकृत गाथा		पढहं वारह मत्ता वीरा अड्ढारहेण संजुत्ता । जह पढमं तह तीअं ' इह पंचविहूसिआ गाहा । ' आर्यैव प्राकृते गेया । स्याप्तञ्चचरणाऽथवा । त्रिपदी षट्पदी गाथे त्वपरे सूरयो जगुः । '	2	II. 12, 13,

Totel Verses. 130

Appendix IV

Figures and speech and

Name of the figure.	Definition	Where found in the play
		Act and stanza
1 अतिशयोक्तिः । [Speech of excellence or Hyperbole.]	‘ सिद्धत्वेऽध्यवसायस्यातिशयोक्तिः निगद्यते । ’ सा. दर्पण X. 3.	I. 8 II. 8 III. 16 V. 6 App. No. 1. ।
2 अनुमान् । Inference.	‘ अनुमानं तदुक्तं यत्साध्यसाधनयोर्वचः । ’ K. P.	I. 6. III. 16 IV. 22 V. 7
3 अनुप्रासः Alliteration		I. 9 II. 21 IV. 9, 24, 26.
4 अप्रस्तुतप्रशंसा । (Irrelevant Description)	अप्रस्तुतप्रशंसा या सैव प्रस्तुताश्रया । K. P.	III. 18
5 अर्थापत्तिः । Necessary conclusion	दण्डापूपिकान्यायेन अर्थस्य प्रतीयमानत्वम् ।	III. 12 IV. 16
6 अर्थान्तरन्यासः । Corroboration.	उक्तिरर्थान्तरन्यासः स्यात् सामान्य विशेषयोः	III. 1 IV. 13, 15 V. 17, 18
7 आक्षेपः Paralipsis.	वस्तुनो वक्तुमिष्टस्य विशेषप्रतिपत्तये निषेधाभास आक्षेपो वक्ष्यमाणोक्तगो द्विधा S. D.	IV. 1, 22
8 उपमा ।	साम्यं वाच्यमवैधर्म्यं वाक्यैक उपमाद्वयोः	I, 4, 5, 6, 10, 12

	Simile.		15, 17, 18 II. 4, 5, 7, 12, 15 III. 3, 6, 8, 13 IV. 1, 7, 10, 13, 18, 21, 34, 38, 40 V. 2, 3, 4, 8, 11, 16, 19, 22
9	उदात्त । Exalted	लोकातिशयसंपत्तिवर्णंनोदात्तमुच्यते । यद्वापि प्रस्तुतस्यांगं महतां चरितं भवेत् । S. D.	IV. 22
10	उत्प्रेक्षा । Poefical fanuy	भवेत् संभावनमथोत्प्रेक्षा प्रकृतस्य परात्मना । S. D.	I. 11 II. 2, 7, 9, 14 III. 2 IV. 28, 31, 35 V. 3, 15

The Figure of speech in which

11	ऊर्जस्विद् ।	रसाभास and भावाभास become Subordinate to something else	V·17
12	काव्यलिङ्गम् । Poetical cause	हेतोर्वाक्यपदार्थत्वे काव्यलिङ्गं निगद्यते । S. D.	I·5,8,9,16 II·16 III·12, 13 IV·7, 13, 22
13	तुल्ययोगिता । Equal paring	पदार्थानां प्रस्तुतानामन्येषां वा यदा भवेत् । एकधर्माभिसम्बन्धः स्यात्तदा तुल्ययोगिता । S. D.	II·7 III·10,19
14	दृष्टान्तः Exemplification	दृष्टान्तस्तु सधर्मस्य वस्तुनः प्रतिबिम्बनं । S. D.	I·15 III·16 IV·9 V·18, 20
15	निदर्शना । Illustration	‘ संभवन् वस्तुसंबंधोऽसंभवन्वापि कुत्रचित् । यत्र बिम्बानुबिंबत्वं बोधयेत् सा निदर्शना । ’ S. D.	IV·42
16	परिकरः Insinuator or Significant	उक्तिर्विशेषणैः साभिप्रायैः परिकरो मतः । S. D.	I·15 IV·22, 29 V·1

17 परिणामः ।	विषयात्मतयारोप्ये प्रकृतार्थोपयोगिनी परिणामो भवेत्तुल्यातुल्याधिकरणो द्विधा S. D.	III·15
18 पर्यायोक्तम् । Periphrasis or Circumlocation	‘पर्यायोक्तं विना वाच्यवाचकत्वेन यद् वचः । K. P.	IV·16
19 प्रतीपम् । Converse.	आक्षेप उपमानस्य प्रतीपमुपमेयता । तस्यैव यदि वा कल्प्या तिरस्कारनिबन्धना । K. P.	IV.16, 17
20 प्रेयः ।	प्रेयः राजविषयिकी देवताविषयिकी वा रतिः ।	I·7 V·21
21 मालोपमा । Garland of Similies	मालोपमा यदेकस्य उपमानं बहु दृश्यते । S. D.	I·7 V·21
22 यमक ।		IV·26
23 यथासंख्यम् । Respectivity or Respective order	यथासंख्यमनूद्देश उद्दिष्टानां क्रमेण यत् । S. D.	IV·19 V·22
24 रूपकम् । Metaphor	तद्रूपकमभेदो यः उपमानोपमेययोः । K. P.	IV·4, 24, 34, 43 V·1
25 विनोक्तिः । Without	विनोक्तिः सा विनान्येन यत्रान्यः सन्ननेतरः । K. P.	II. 15
26 विभावना । Peculiar causation	‘विना हेतुं फलोत्पत्तिः । K. P.	III. 8 IV. 12
27 विरोधः । Contradiction.	‘विरोधः सोविरोधेऽपि विरुद्धत्वेन यद् वचः । ’ K. P.	V. 7
28 विशेषोक्तिः । Peculiar Allegation	‘सति हेतौ फलाभावः ।	III. 8 IV. 12
29 विषमम् । Unequal	क्वचिद् यदतिवैधर्म्यान्निश्लेषो घटनामियात् । कर्तुः क्रियाफलावाप्तिनैवानर्थश्च यद् भवेत् । etc.	II. 5
30 व्यतिरेकः । Excellence.	उपमानाद् यदन्यस्य व्यतिरेकः स एव सः । K. P.	II. 3 III. 19 IV. 10, 22, 25

31 श्लेषः । Pun or Paranomasia.	श्लेषः स वाक्ये एकस्मिन् भवेत् । K. P.	I. 15 II. 1, 22 III. 6, 9 IV. 4, 13, 25, 27, 31, 34 V. 15, 22
32 समासोक्तिः Speech of Brevity	व्यवहारसमारोपः प्रस्तुतेऽन्यस्य वस्तुनः । S. D.	II. 4, 20 III. 6
33 समुच्चयः । Conjunction	‘ तत्सिद्धिहेतावेकस्मिन् यत्रान्यत् तत्करं भवेत्’ । K. P.	III. 12, 20 V. 18
34 ससंदेहः । Doubt or Dubious	ससंदेहस्तु भेदोक्तौ तदनुक्तौ च संशयः । K. P.	I. 8 II. 11 IV. 34
35 संकरः । Commixture	अविश्रान्तिजुषामात्मन्यङ्गाङ्गित्वं संकरः ।	I. 8
36 संसृष्टिः । Aggregation	सेष्टा संसृष्टिरेतेषां भेदेन यदिह स्थितिः । K. P.	I. 4, 9, 15 II. 7 III. 13, 16
37 स्मरणम् । Reminiscence.	‘ यथानुभवमर्थस्य दृष्टे तत्सदृशे स्मृतिः । K. P.	IV. 15, 30 V. 23
38 स्वभावोक्तिः । Description of Nature	‘ स्वभावोक्तिस्तु डिम्भादेः स्वक्रियारूपवर्णनम् । ’ K. P.	I. 4 II. 7, 23 III. 13, 14, 20 V. 14

APPENDIX V

Subhāṣitas occurring in the विक्रमोर्वशीयम् ।

(1) अतिस्नेहः खलु कार्यदर्शी । (Act II)
(2) अनिर्वेदप्राप्याणि श्रेयांसि । (Act IV)
(3) अनुग्रहः खलु नोपरोधः । (Act III)
(4) अनुत्सेकः खलु विक्रमालङ्कारः । (Act I)
(5) अन्यसंक्रान्तप्रेमाणो नागरिका अधिकं दक्षिणा भवन्ति । (Act III)
(6) अभिमुखीष्विव काङ्क्षितसिद्धिषु व्रजति निर्वृतिमेकपदे मनः ।
(Act II)
(7) अभिव्यक्तायां चन्द्रिकायां किं दीपिकापौनरुक्त्येन । (Act III)
(8) अहो नु खलु दुर्लभाभिनिवेशी मदनः । (Act I)
(9) अहो सुखप्रत्यार्थिता दैवस्य । (Act V)
(10) अहो विरुद्धसंवर्धन ईप्सितलाभो नाम । (Act III)
(11) अवधूतप्रणिपातः पश्चात्संतप्यमानमनसोऽपि ।
निभृतैर्व्यपत्रन्ते दयितानुनयैर्मनस्विन्यः । (III·5)
(12) आभरणस्याभरणं प्रसाधनविधेः प्रसाधनविशेषः ।
उपमानस्यापि सखे प्रत्युमानं वपुस्तस्याः । (Act II·3)
(13) उत्सङ्गवर्धितानां गुरुषु भवेत्कीदृशः स्नेहः (Act V)
(14) को देवता रहस्यानि तर्कयिष्यति । (Act V)
(15) चन्द्रादमृतमिति किमत्राश्चर्यम् । (Act I)
(16) छिन्नहस्तो मत्स्ये पलायिते निर्विण्णो धीवरो भणति धर्मो मे भविष्यतीति
(Act III)
(17) तप्तेन तप्तमयसा घटनाय योग्यम् । (Act II)
(18) दूरारूढः खलु प्रणयोऽसहनः । (Act IV)
(19) न खलु अक्षिदुःखितोऽभिमुखे दीपशिखां सहते । (Act II)
(20) न युक्तं सुभाषितं प्रत्याचरितुम् । (Act II)
(21) न हि सुलभवियोगा कर्तुमात्मप्रियाणि प्रभवति परवत्ता । (Act V)
(22) नास्ति विधेरलङ्घनीयम् । (Act IV)
(23) नास्त्यगतिर्मनोरथानाम् (Act II)
(24) नार्हति तातः पुङ्गवधारितायां धुरि दम्यं नियोजयितुम् । (Act V)
(25) न तादृशा आकृतिविशेषाः चिरं दुःखभागिनो भवन्ति । (Act IV)
(26) नद्या इव प्रवाहो विषमशिला संकटस्खलितवेगः ।
विघ्नितसमागमसुखो मनसिशयः शतगुणी भवति । (III·8)

(27) ननु पश्य आश्वासितः पिशाचोऽपि भोजनेन। (Act II)
(28) नोच्छ्वसिति तपनकिरणैश्चन्द्रस्यैवांशुभिः कुमुदम्। (Act III)
(29) परावृत्तभागधेयानां दुःखं दुःखानुबन्धि। (Act IV)
(30) परिभवास्पदं दशाविपर्ययः। (Act IV)
(31) परस्परविरोधिन्योरेकसंश्रयदुर्लभम्।
संगतं श्रीसरस्वत्योर्भूतयेऽस्तु सदा सताम्॥ (V·24)
(32) प्रथमं मेघराजिर्दृश्यते पश्चाद्विद्युल्लता। (Act II)
(33) प्रभुता रमणेषु योषितां न हि भावस्खलितान्यपेक्षते। (Act IV)
(34) प्रियवचनशतोऽपि योषितां दयितजनानुयो रसादृते।
प्रविशति हृदयं न तद्विदां मणिरिव कृत्रिमरागयोजितः। (Act·II·22)
(35) भवितव्यानुविधायीनीन्द्रियाणि। (Act III)
(36) महदपि परदुःखं शीतलं सम्यगाहुः। (Act IV)
(37) यदेवोपनतं दुःखात्सुखं तद्रसवत्तरम्।
निर्वाणाय तरुच्छाया तप्तस्य हि विशेषतः। (Act III. 21)
(38) राजा कालस्य कारणम्। (Act IV)
(39) लोत्रेण गृहीतस्य कुम्भीरकस्यास्ति वा प्रतिवचनम्। (Act II)
(40) वसुधाधरकन्दराभिसर्पी प्रतिशब्दोऽपि हरेर्भिनत्ति नागान्। (Act I)
(41) विविक्तादृते नान्यदुत्सुकस्य शरणमस्ति। (Act II)
(42) शमयति गजानन्यान्गन्धद्विपः कलभोऽपि सन्
भवति सुतरां वेगोदग्रं भुजङ्गशिशोर्विषम्।
भुवमधिपतिर्बालावस्थोऽप्यलं परिरक्षितुम्
न खलु वयसा जात्यैवायं स्वकार्यसहो भरः। (Act V·18)
(43) सर्वः कल्ये वयसि यतते लब्धुमर्थान्कुटुम्बी।
पश्चात्पुत्रैरपहृतभरः कल्पते विश्रमाय॥ (Act III)
(44) सर्वत्रौदरिकस्याभ्यवहार्यमेव विषयः। (Act III)
(45) सेव्यो जनश्च कुपितः कथं नु दासो निरपराधः (Act II)
(46) स्त्रीषु कष्टोऽधिकारः। (Act III)
(47) स्वार्थात्सतां गुरुतरा प्रणयिक्रियैव॥ (Act IV)

APPENDIX VI

श्लोकसूची

		Act verse	Sung by
(1)	अग्रे यान्ति रथस्य	I·4	The King
(2)	अग्रे स्त्रीनखपाटलं	II·7	,,
(3)	अङ्गमनङ्गक्लिष्टं	III·16	,,
(4)	अचिरप्रभाविलसितैः	IV·43	,,
(5)	अदः सुरेन्द्रस्य कृता०	I·17	(सूतः ।)
(6)	अद्याहं पुत्रिणामग्र्यः	V·14	The King
(7)	अनिर्देश्यसुखः स्वर्गः	III·18	,,
(8)	अनीशया शरीरस्य	II·19	,,
(9)	अनुपनतमनोरथस्य	III·22	,,
(10)	अनेन कल्याणि मृणाल०	III·13	,,
(11)	अनेन निर्भिन्नतनुः	V·6	(कञ्चुकी)
(12)	अपराधी नामाहं	II·21	The King
(13)	अपि दृष्टवानसि मम	IV·33	,,
(14)	अपि वनान्तरमल्प०	IV·26	नेपथ्ये
(15)	अमरमुनिरिवात्रिः	V·21	(वैतालिकः ।)
(16)	अयं च गगनात्कोऽपि	I·13	(सूतः ।)
(17)	अयं तस्या रथक्षोभा०	III·11	The King
(18)	अयमचिरोद्गतपल्लव०	IV·23	,,
(19)	अयमेकपदे तया	IV·3	,,
(20)	अवधूत प्रणिपाताः	III·5	,,
(21)	असौ मुखालम्बित०	V·2	,,
(22)	अस्यान्तिकमायान्ती	IV·32	,,
(23)	अस्याः सर्गविधौप्रजा०	I·18	,,
(24)	आत्मनोवधमाहर्ता	V·I	,,
(25)	आ दर्शनात्प्रविष्टा	II·2	,,
(26)	आभरणस्याभरणं	II·3	,,
(27)	आभाति मणिविशेषो	V·4	,,
(28)	आयुषो यौवराज्यश्रीः	V·23	,,
(29)	आरक्तराजिभिरियं	IV·5	,,
(30)	आलोकयति पयोदान्	IV·8	The King
			,,

(31)	आ लोकान्तात्प्रतिहत०	II·1	(वैतालिकः)
(32)	आविर्भूते शशिनि तमसा	I·17	The King
(33)	आविलपयोधराग्रं	V·8	,,
(34)	आश्वासितस्य मम नाम	V·16	,,
(35)	इदं रुणद्धि मां पद्मं	IV·21	,,
(36)	इदमसुलभवस्तुप्रार्थना०	II·6	,,
(37)	इयं ते जननी प्राप्ता	V.12	,,
(38)	उत्कीर्णा इव वासयष्टिषु	III·2	(कञ्चुकि)
(39)	उदयगूढशशाङ्क मरीचिभिः	III·6	The King
(40)	उर्वशीसंभस्यायं	V·7	,,
(41)	उष्णालुः शिशिरे निषीदति	II·23	,,
(42)	ऊरूद्भवा नरसखस्य	I·3	(सूत्रधारः)
(43)	एताः सुतनु मुखं ते	I·10	The King
(44)	एषा मनो मे प्रसभं	I·18	,,
(45)	कार्यान्तरितोत्कण्ठं	III·4	,,
(46)	किं सुन्दरि प्ररुदितासि	V·15	,,
(47)	कुपिता न तु कोपकारणं	IV·12	,,
(48)	कुसुमशयनं न प्रत्यग्रं	III·10	,,
(49)	कृष्णशारच्छविर्योऽसौ	IV·31	,,
(50)	गतं भयं भीरु सुरारि०	I·5	,,
(51)	गूढा नूपुरशब्दमात्र०	III·15	,,
(52)	गोरोचनानिकषपिङ्ग०	V·19	,,
(53)	णं मे लुलिअपारिजा०	II·13	,,
(54)	तन्वी मेघजलार्द्रपल्लव०	IV·38	,,
(55)	तया वियुक्तस्य विलग्न०	IV·37	,,
(56)	तरङ्गभ्रूभङ्गा क्षुभित०	IV·28	,,
(57)	तव पितरि पुरस्तात्	V·22	नेपथ्ये (वैतालिकः)
(58)	तिष्ठेत्कोपवशात्प्रभाव०	IV·2	The King
(59)	तुल्यानुरागपिशुनं	II·14	,,
(60)	त्वत्कार्यं वासवः	V·20	(नारदः)
(61)	त्वद्वियोगोद्भवे तन्वि	IV·40	The King
(62)	त्वयि निबद्धरतेः प्रियं०	IV·29	,,
(63)	त्वां कामिनो मदनदूतिं	IV·11	,,
(64)	दातुं वा प्रभवसि	III·14	,,

(65) देव्यादत्त इति यदि	III·17	The King
(66) न तथा नन्दयसि मां	II·15	"
(67) नद्या इव प्रवाहो	III·8	"
(68) ननु वज्रिण एव वीर्य०	I·15	"
(69) नवजलधरः संनद्धोऽयं	IV·1	"
(70) न सुलभा सकलेन्दु०	II·9	"
(71) न हि सुलभवियोगा	V·17	"
(72) नितान्तकठिनां रुजं	II·11	"
(73) निषिञ्चन्माधवीमेतां	II·4	"
(74) नीलकण्ठ ममोत्कण्ठा	IV·9	"
(75) पद्भ्यां स्पृशेद्वसुमतीं	IV·6	"
(76) परस्परविरोधिन्यो	V·24	(भरतवाक्य) Sung by the King
(77) परिजनवनितावुरा०	III·3	(कञ्चुकी)
(78) पर्युत्सुकां कथयसि	II·16	The King
(79) पश्चात्सरः प्रतिगमिष्यसि	IV·15	"
(80) पादास्त एव शशिनः	III·20	"
(81) पुरा नारायणेनेयं	I·14	(चित्ररथः।)
(82) प्रणयिषु वा दाक्षिण्या०	I·2	(सूत्रधार)
(83) प्रभापल्लवितेनासौ	V·3	The King
(84) प्रभालेपी नायं हरि०	IV·34	"
(85) प्रियमाचरितं लते	I·16	"
(86) प्रियवचनशतोऽपि	II·22	"
(87) वाष्पायते निपतिता	V.9	"
(88) मदकल युवतिशशिकला	IV.24	"
(89) मधुकर मदिराक्ष्याः	IV·22	"
(90) मन्दारपुष्पैरधिवासितायां	IV·35	"
(91) मम कुसुमितास्वपि	II·8	"
(92) मया नाम जितं यस्य	II·17	"
(93) महदपि परदुःखं	IV·13	"
(94) मामाहुः पृथिवीभृतां	IV·25	"
(95) मुञ्चति न तावदस्याः	I·16	"
(96) मुनिना भरतेन यः	II·18	नेपथ्ये (देवदूतः।)

(97) मृदुपवनविभिन्नो	IV·10	The King
(98) मेघश्यामा दिशोदृष्ट्वा	IV·14	,,
(99) यदयं रथसंक्षोभा	I·11	,,
(100) यदि हंस गता न ते	IV·16	,,
(101) यदि हार्दमिदं श्रुत्वा	V·10	(कुमारः।)
(102) यदृच्छया त्वं सकृद०	I·9	The King
(103) यदेवोपनतं दुःखात्	III·21	,,
(104) यः सुप्तवान्मदङ्के	V·13	(कुमार :।)
(105) यावन्पुनरियं सुभ्रूः	I·12	The King
(106) रक्तकदम्बः सोऽयं	IV·30	,,
(107) रतिखेदसुप्तमपि मां	IV·41	,,
(108) रत्नमिति न मम	V 5	,,
(109) रथाङ्गनामन्वियुतो	IV·18	,,
(110) रविमावसते सतां	III·7	,,
(111) वचो भिराशाजननैः	III·9	,,
(112) वासार्थं हर संभृतं	II·20	,,
(113) विद्युल्लेखाकनकरुचिरं	IV·4	,,
(114) विविक्षुर्यदहं	II·5	,,
(115) वेदान्तेषु यमाहुरेक	I·1	(नान्दी श्लोकः)
(116) शमयति गजनन्या०	V·18	The King
(117) संगमनीय इति मणि०	IV·36	,,
(118) समर्थये यत्प्रथमं	IV·39	,,
(119) सरसि नलिनीपत्रेणापि	IV·20	,,
(120) सर्वः कल्ये वयसि यतते	III·1	(कञ्चुकी) The King
(121) सर्वं क्षितिभृतांनाथ०	IV·27	,,
(122) सर्वाङ्गीणः स्पर्शः सुतस्य	V·11	,,
(123) सामन्तमौलिमणिरञ्जित०	III·19	,,
(124) सामिअ संभावि आ	II·12	,,
(125) सिताशुंका मङ्गलमात्र०	III 12	,,
(126) सूर्याचन्द्रमसौ यस्य	IV·19	,,
(127) स्फुरता विच्छुरितमिदं	IV·42	,,
(128) हंस प्रयच्छ मे कान्तां०	IV·17	The King
(129) हृतोष्ठरागैर्नयनोद०	IV·7	,,

(130) हृदयामिषुभिः कामस्यान्तः। II·10 The King

II चतुर्थाङ्कगताः प्राकृत श्लोकाः।

(1)	एक्कक्कमवट्टिअगुरुअ०	IV·20	(Appendix No. I.)
(2)	करिणीविरहसंताविअओ०	IV·21	
(3)	गन्धुम्माइअमहुअर०	IV.9	
(4)	गहणं गइन्दणाहो	IV·5	
(5)	गोरोअणाकुङ्कुमवण्णा	IV·19	
(6)	चिन्तान्दुम्मिअमाणसिआ	IV 4	
(7)	जलहर संहर	IV·8	
(8)	दइआरहिओ अहिअं	IV·10	
(9)	पणइणिबद्धासाइअओ	IV·28	
(10)	परहुअ महुरपलाविणि	IV·14	
(11)	पसरिअखरखुर०	IV·23	
(12)	पसीअ पिअअम	IV·25	
(13)	पाविअसहअरीसंगमओ	IV·31	
(14)	पिअअमविरहकिला०.	IV·15	
(15)	पिअकरिणीविच्छा०	IV·16	
(16)	पिअसहिविओअ०	IV·1	
(17)	पुव्वदिसापवणाहअ०	IV·26	
(18)	फलिहसिलाअल०	IV·24	
(19)	वंहिण पै इअ०	IV·12	
(20)	मइ जाणिअ मिअलोअणि	IV·7	
(21)	मम्मररणिअमणो हरए	IV·18	
(22)	मोरा परहुअ हंस०	IV·30	
(23)	रे रे हंसा किं गोइज्जइ०	IV·17	
(24)	लए पेक्ख विणु हिअए	IV·29	
(25)	विज्जज्झरफुरणं०	IV·13	
(26)	संपत्तविसूरणओ	IV·11	
(27-28)	सहअरिदुक्खालिद्धअं	IV·2 IV·3	
(29)	सुरसुन्दरि जहणभरालस	IV·27	
(30)	हइ प पुच्छिमि आअक्खहि	IV·22	
(31)	हिअआहिअपिअदुक्खओ	IV·6	

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